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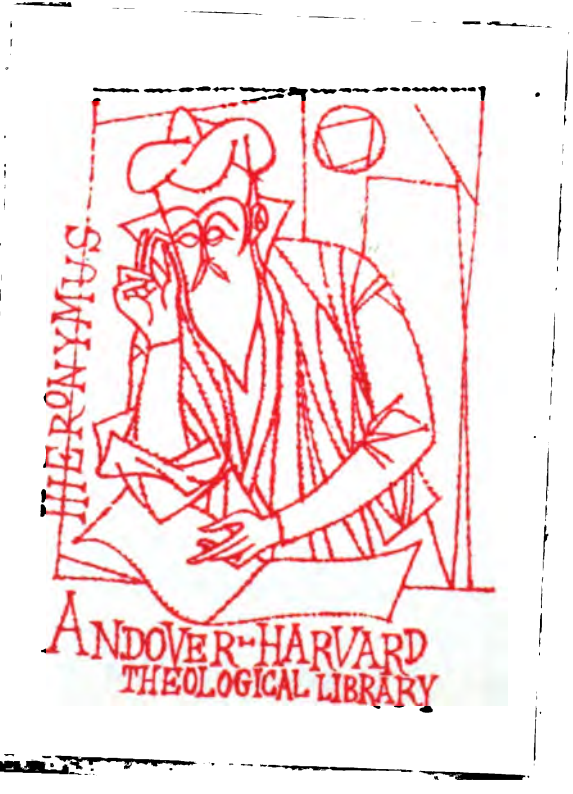

THE

ANCIENT

A COLLECTION OF

OLD, NEW, AND ORIGINA

Church M

UNDER THE APPROBATION OF THE

Professional Musical Society in

ARRANGED AND COMPOSED

BY CH. ZEUNER,

ORGANIST AT PARK STREET CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

SEVENTH EDITION—Revised & Improved.

BOSTON:

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TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

ADVERTISEMENT TO THE FIFTH EDITION.

The fifth edition of the ANCIENT LYRE is now presented to the Public. The work was originally undertaken at solicitation of many individuals. They urged the imperative wants of the public for such a work as an inducement to the undertaking; and the favor with which it has been received has encouraged the Editor to bestow upon his untiring industry in its supervision. The patronage extended to the work has caused him to make a thorough revision of every part of it, in order that its merits may keep pace with the improvements of the day. He should feel dissatisfied with himself not to meet the flattering testimonials he has received with a corresponding desire to maintain the credit of his labors.

In presenting this new edition, it is proper to state what are considered its improvements. It will be seen, that every Note has been carefully examined, and that corrections have been made, to render the harmony of each piece as perfect as possible. A great number of new pieces have been substituted, and will be found under their former titles, as follows:

New Ralston, page 16. Zion's Hymn, 23. Withington, 39. Blue Mountain and Marblehead, 56. Chester and Portland, 82. Capitol, or Allenton, 90. Evening Hymn, 91. Florida, and Bera or Rickmansworth, 97. Spiter, new, 127. Danville and Plympton, 167. Morning Hymn, 182. Richmond, 196. Hillsboro', 205. Front Street, 209. Pilgrim's Hymn, 254. Wilton or Arne, 279. Kilby Street and Elam, 283. Salvation Belongeth, 296, 297. Thanksgiving Anthem, 298, 299, 300. Lord of all Power, 301, 302, 303. All ye on Earth, 349. National Hymn, 358.

Twenty-seven Original Tunes and Anthems, composed expressly for this work, are thus embraced within the improvements of the present edition.

Having thus stated the general features of the Fifth Edition, the Editor respectfully submits it to the consideration of the Public.

Boston, November 17, 1836.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

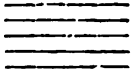
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

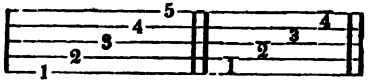
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

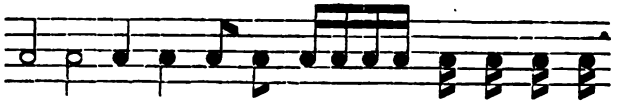
ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave;*—thus  which has nine degrees, namely: five lines, and four spaces (counting from the bottom upwards.)

thus 

The five lines. The four spaces.

On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

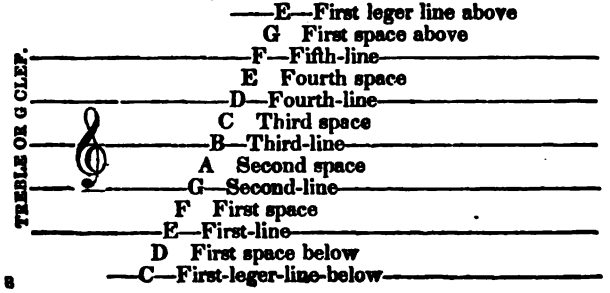


which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

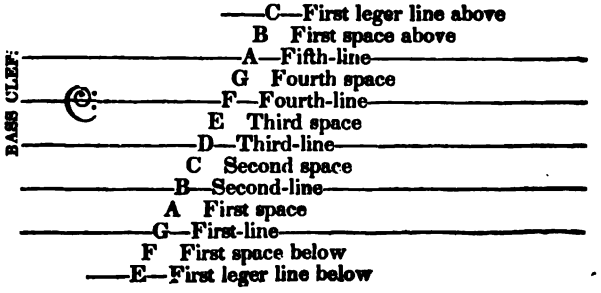
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

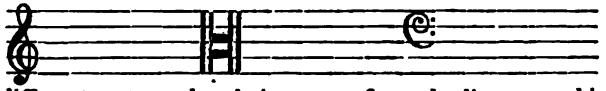
Treble, Alto or Tenor.



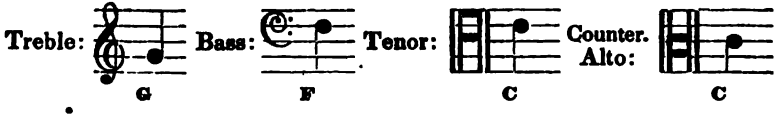
Base.



The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a *staff;*

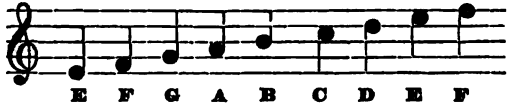
thus 

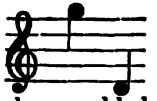
All the different notes take their names from the lines on which these clefs may be placed; Thus:

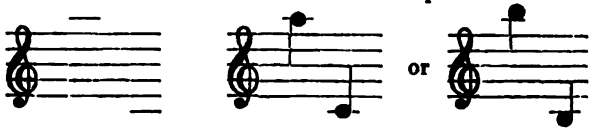


Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.

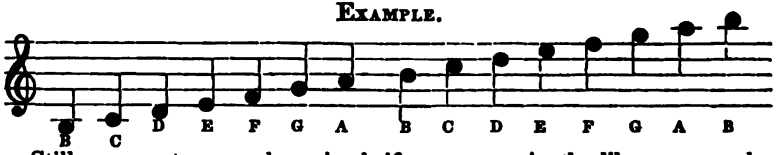


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the staff, thus:  Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



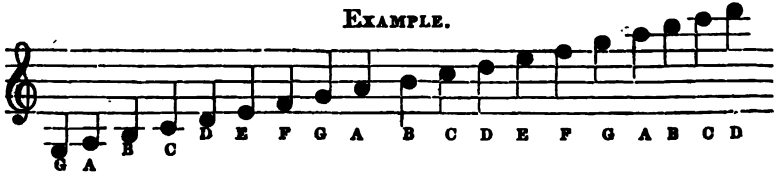
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS.

1. What is understood by *Melody?*
2. What means the word *Harmony?*
3. What signifies the word *Notes?*
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

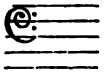
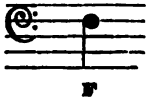
QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

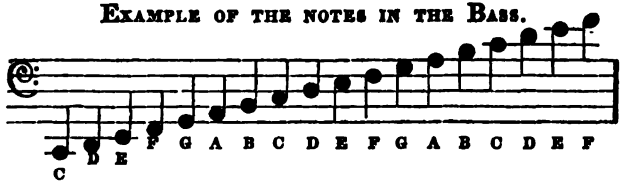
REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12.

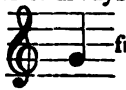
LESSON II.

Of Notes and Clefs.

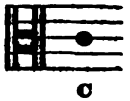
The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on that line becomes F  from whence all the notes in that staff derive their names.

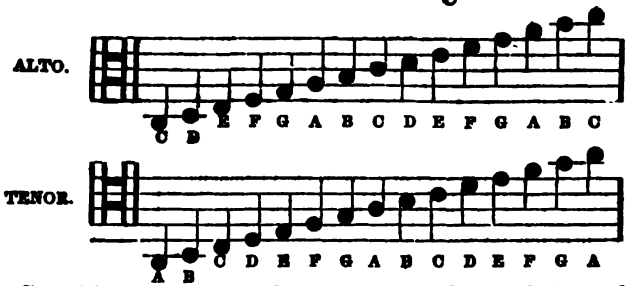
Example of the notes in the Bass.



The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.

The Tenor or C Clef is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

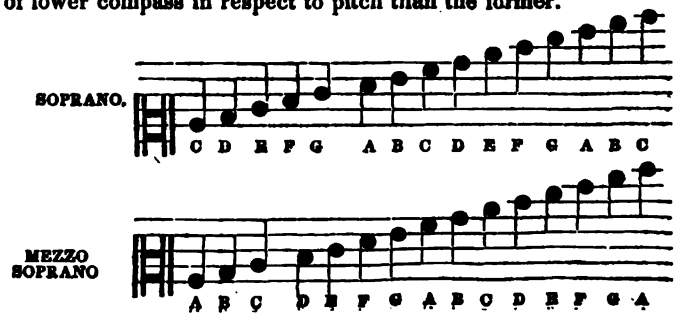
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



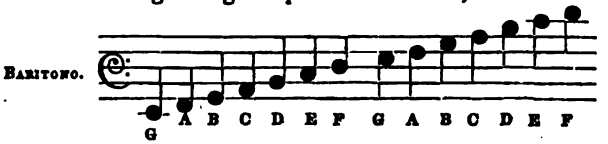
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef;* it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other clefs very uncommon.

QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

Questions for Bass Singers.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 *and Table* 5 *the first two lines and Table* 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

May be used as a Separate Lesson.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition*. Thus, ♯—♭—♮. *single*, ♯—double —single ♭—double ♭ or 𝄫.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

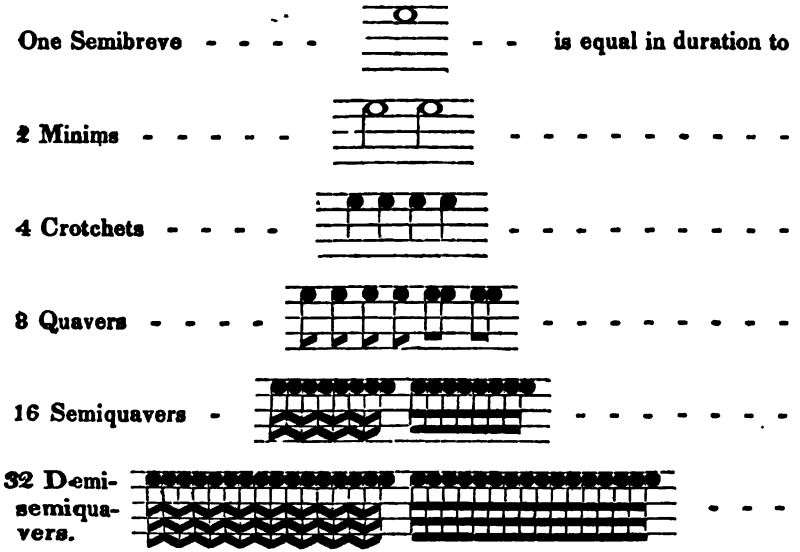
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

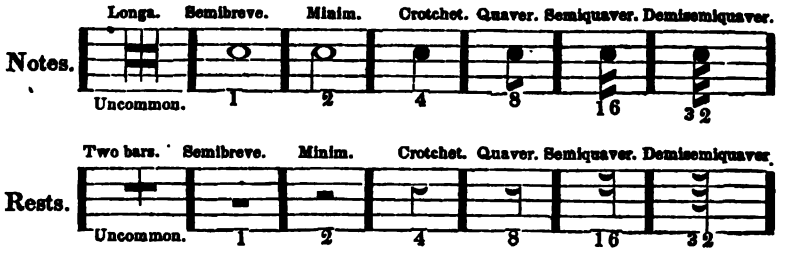
The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

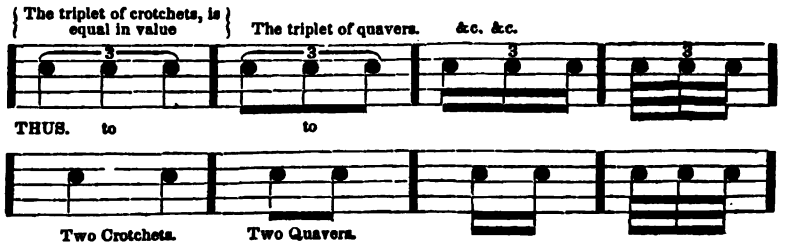
Form of them, their value, time, or duration.



NAMES OF THE NOTES AND RESTS.



Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.



QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

REMARK. Time and scale are now to be practised. (*The master examines his pupils about the rests.*)

LESSON IV.

On time, and on the Bar.

Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rythmic and equable movement, accordingly, *Time* includes:

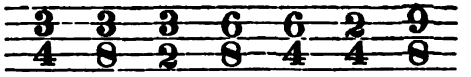
1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo;*) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time.*

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. *Hence*, all the space contained between two such strokes, (*bar lines;*) together with the notes contained therein, form what is called a *Bar*.

Example.

The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.



Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense

Rees's Encyclopædia.

QUESTIONS.

1. What is time or rythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

The master continues to practise time and scale.

LESSON V.

On the Time.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

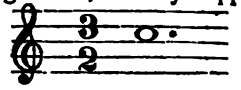
1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$ time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:

The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{2}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{4}{4}$ Common time?
9. What's the difference between accent and emphasis?

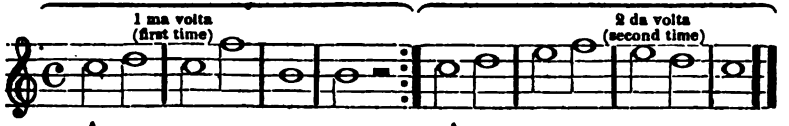
REMARK: The time is now to be practised, Table 1-2 *and* 3, *also Table* 5,--*the first two lines, and Table* 12.

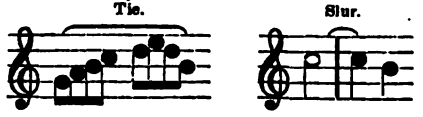
LESSON VI.

On Musical Characters.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as :‖: or of the first part only, as :‖ or of the second only, as ‖: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur ⌒, which is similar in form to the bind or tie occurs thus  sometimes over, and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (• • • or ! ! ! ! !) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses (𝄐) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The crescendo (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word crescendo?

QUESTIONS.

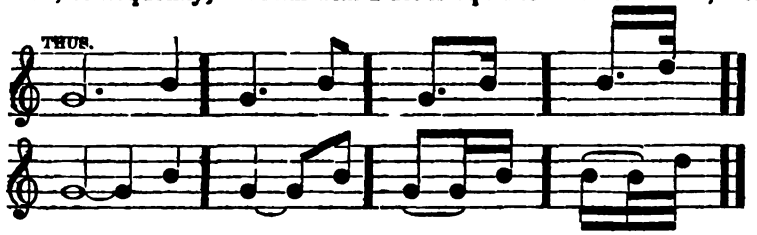
7. How is decrescendo to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?

REMARK: Time, and Scale and Intervals are now to be practised.

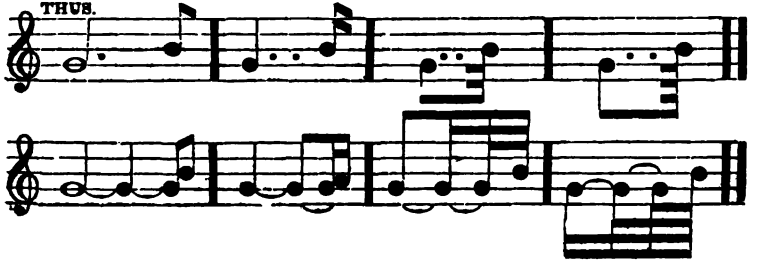
LESSON VII.

On Musical Characters.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

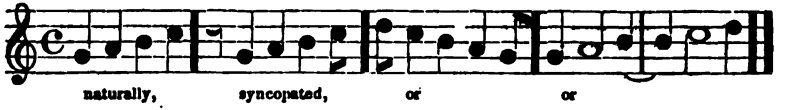


If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



Dots after *rests* have a similar power to those after notes.

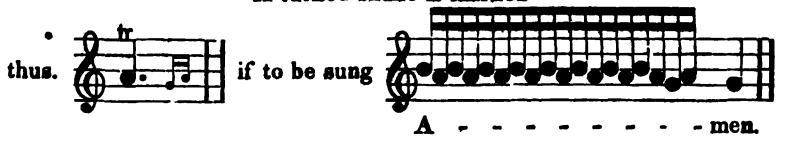
Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

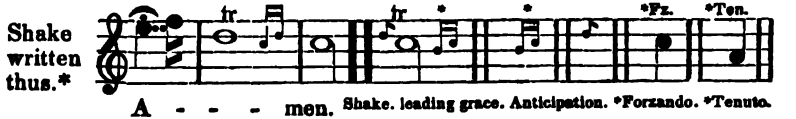


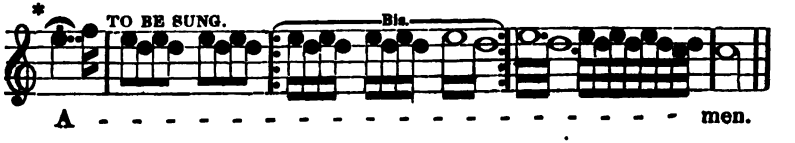
On Shakes.

Shakes are in Music Important Graces.

A turned shake is marked







QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised

LESSON VIII.

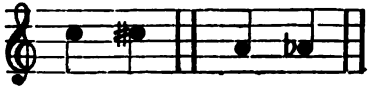
On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

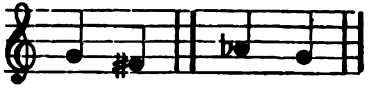
(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C *major* and A *minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

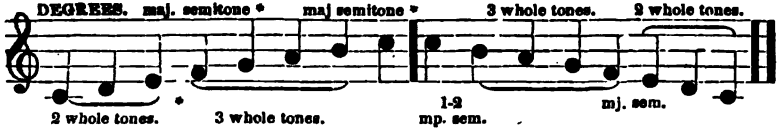
QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

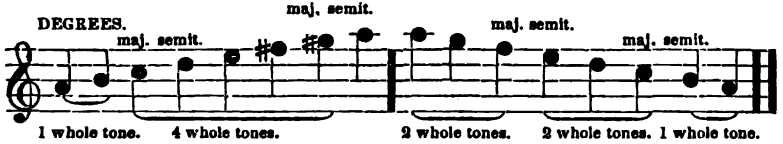
Scale or Gamut, of C major, as a model.



Remark: In *descending*, the succession of notes remain the same as *in ascending*, though the order is inverted.

The *minor* scale differs from the major in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and third *degrees;* in descending, on the contrary, the succession of whole tones and semitones is very different.

Scale or Gamut of A minor as a model.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the *minor third below the major key—note, is always the root of the relative minor key.*

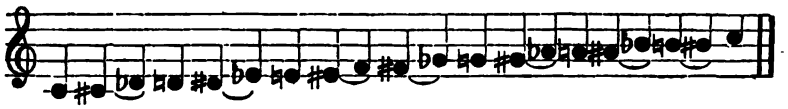
(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note;* some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequantly,) an *Enharmonical Scale.* These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

Enharmonical Scale.



QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the differenee between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

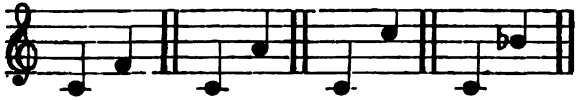
7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

LESSON X.

On Intervals.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:

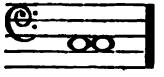


Names of the Intervals.

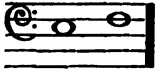
Prima or Unison.	Perfect Fifth.
Minor Second.	Sharp Fifth.
Major Second.	Minor Sixth.
Minor Third.	Major Sixth.
Major Third.	Minor Seventh.
Perfect Fourth.	Major Seventh.
Sharp Fourth.	Octave.
Flat Fifth.	

Example.

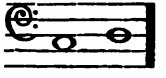
Prima; Ex.



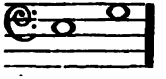
Minor Second; consisting of one semitone. Ex.



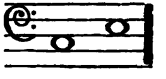
Major Second; consisting of one tone. Ex.



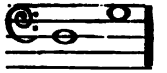
Minor Third; consisting of one tone and one semitone. Ex.



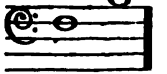
Major Third; consisting of two tones. Ex.



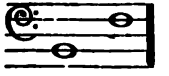
Perfect Fourth; consisting of two tones and one semitone. Ex.



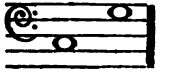
Sharp Fourth; (called also *Tritonus;*) consisting of three tones. Ex.



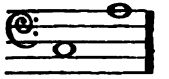
Flat Fifth; (called also *imperfect* or *false fifth;*) consisting of two tones and two semitones. Ex.



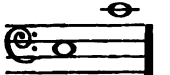
Perfect Fifth; consisting of three tones and one semitone. Ex.



Minor Sixth; consisting of three tones and two semitones. Ex.

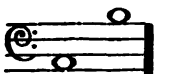


Major Sixth; consisting of four tones and one semitone. Ex.

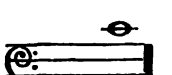


Minor Seventh; (flat seventh) consisting of four tones and two semitones. Ex.

Major Seventh; (sharp seventh) consisting of five tones and one semitone. Ex.



Octave; consisting of five tones and two semitones. Ex.



QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS.

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practice should the master bear in his mind.

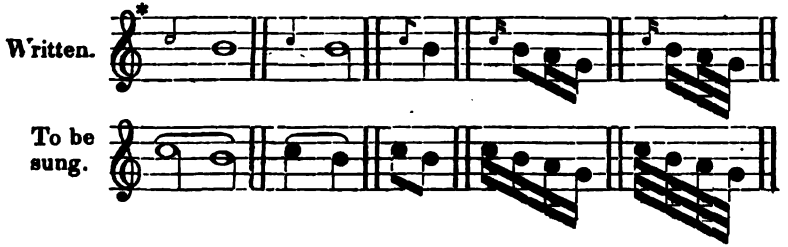
May be taken as a separate Lesson.

On Appogiaturas.

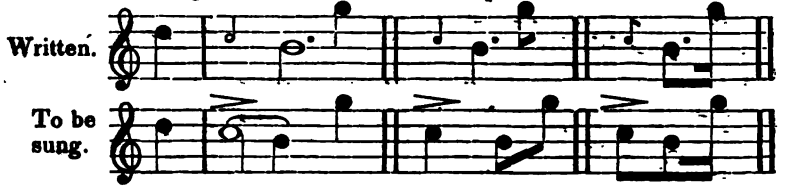
Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may he considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into long and short.

The *long* or *accented** Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note, as:

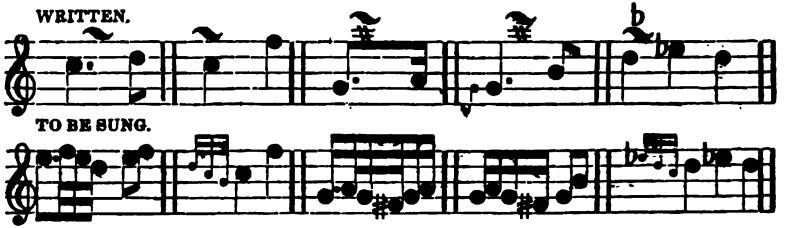


Before a note with a dot, which by this means consists of three parts, the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.



On the Turn.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.



LESSON XI.

On the Keys.

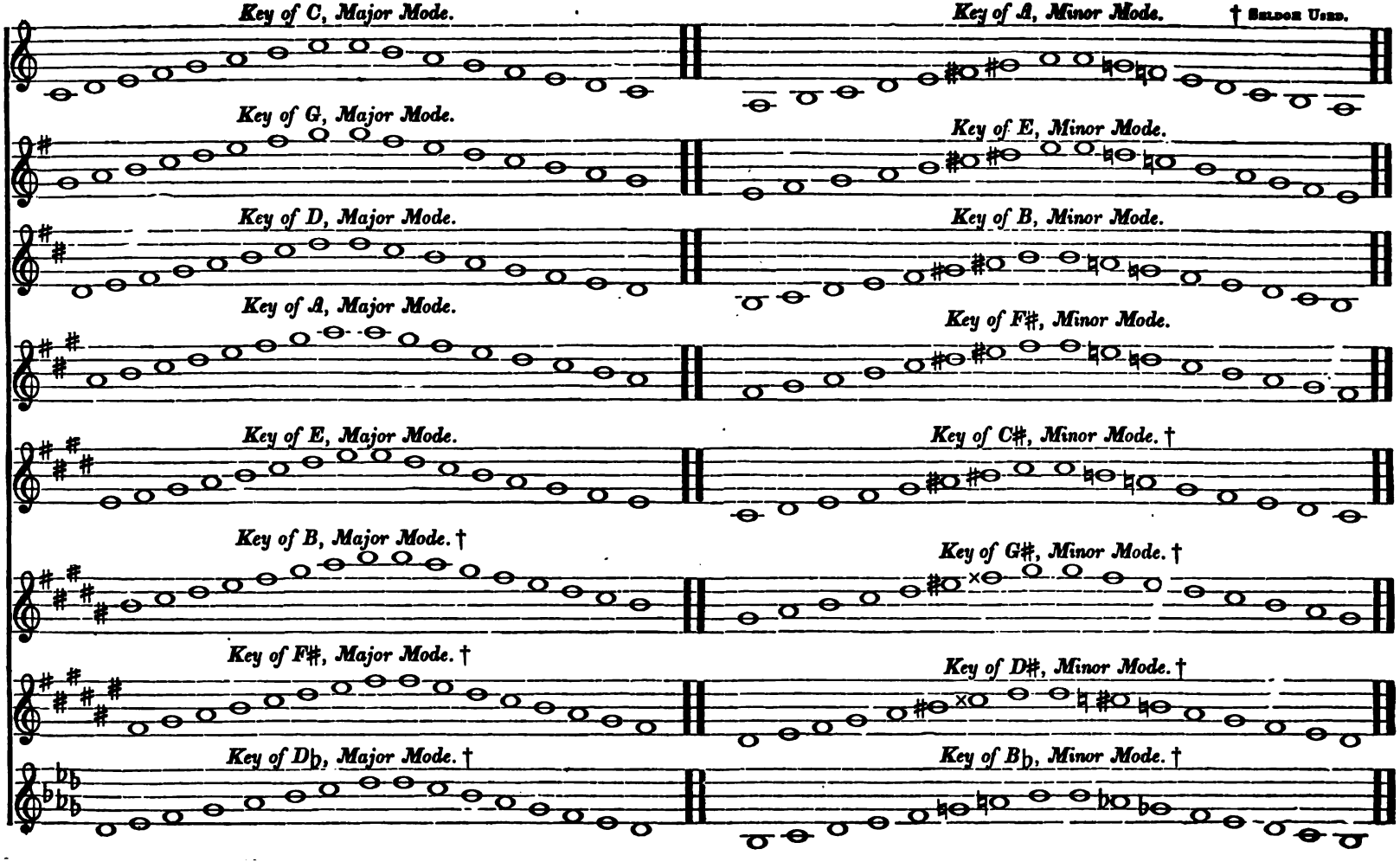
To learn how many ♯ or ♭ are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one ♯, and again from this latter; D two ♯, the fifth again A three ♯, u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson.

Upon the comparison he then will find, that G major has only one ♯, and that, in ascending, this falls on the 7th. degree before F; that in D major, a second ♯ comes before C, also on the 7th. degree from the tonic, *so in all the keys;* So they will find all the keys of the sharps.

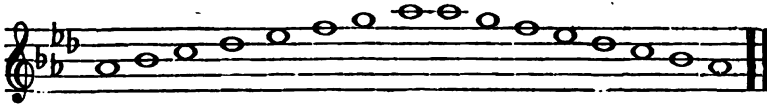
To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one ♭, which falls, in ascending, on the 4th. degree B; and that in the key of B♭, a second ♭ comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

N. B. The master examines the scholars about the keys, perhaps far as A♭—and E♯—together with their correspondent minor key

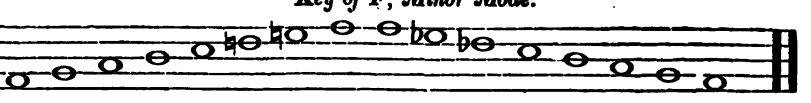
SCALES OF ALL THE KEYS.



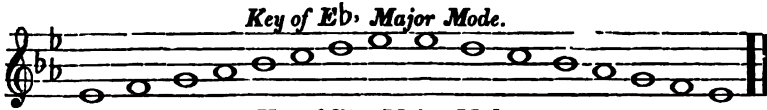
Key of A♭, Major Mode. †



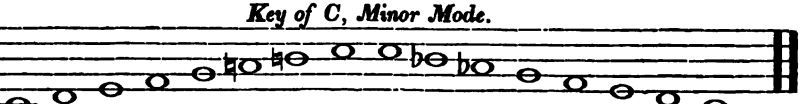
Key of F, Minor Mode.



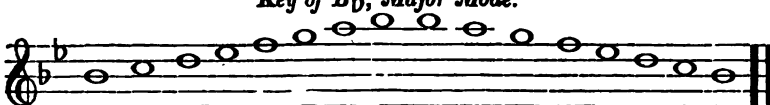
Key of E♭, Major Mode.



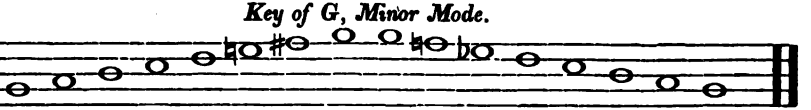
Key of C, Minor Mode.



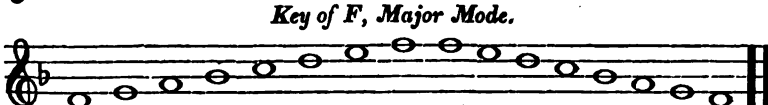
Key of B♭, Major Mode.



Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.

QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unming ed with dread, entertained towards the master, by parents—*is the best security* of the ultimate improvement of his scholars

Additional TABLE NO. 11. Exercises for Bass voices.

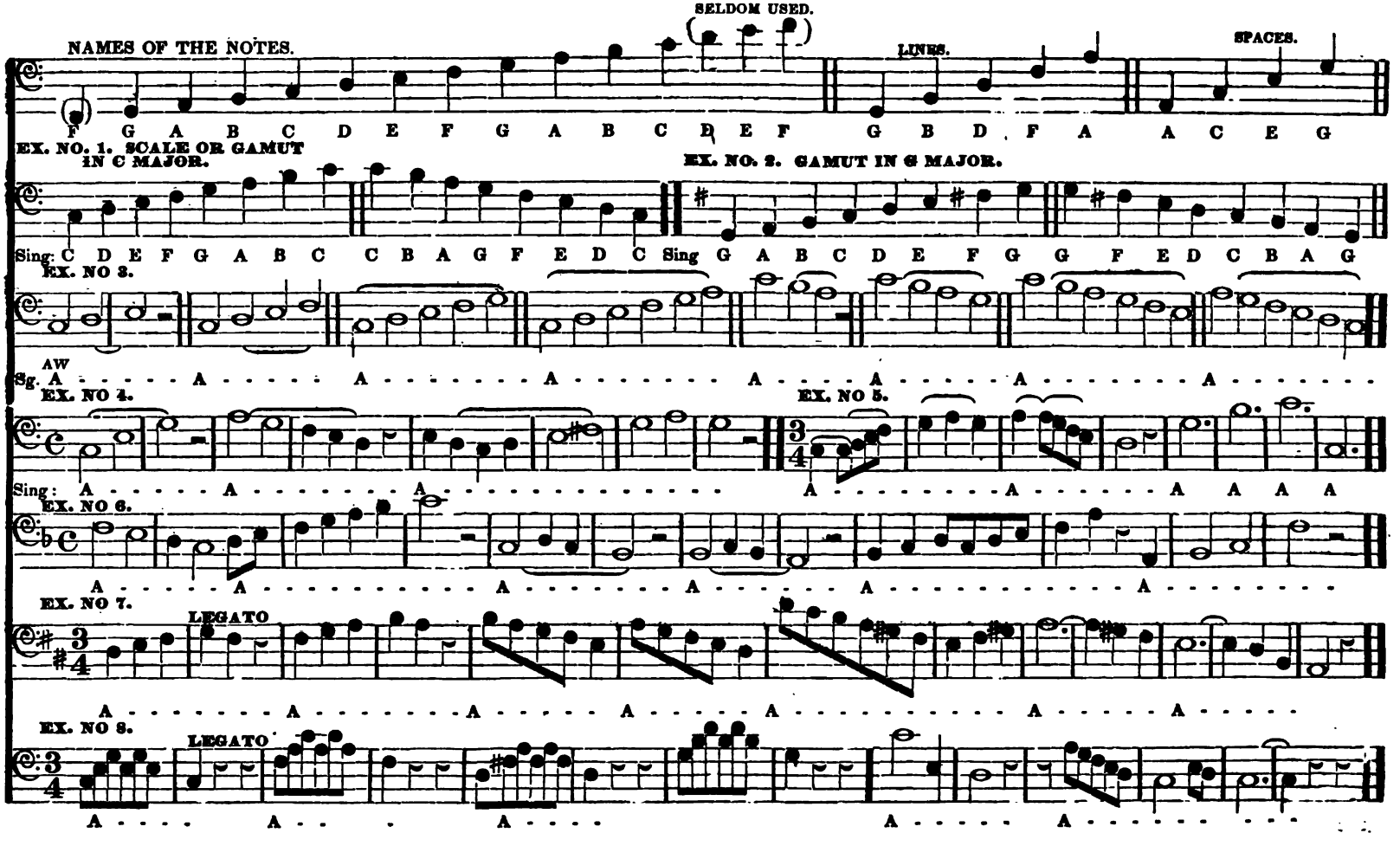


TABLE No. 1. Exercise, to practise the Time without rests.

Mixt Time.

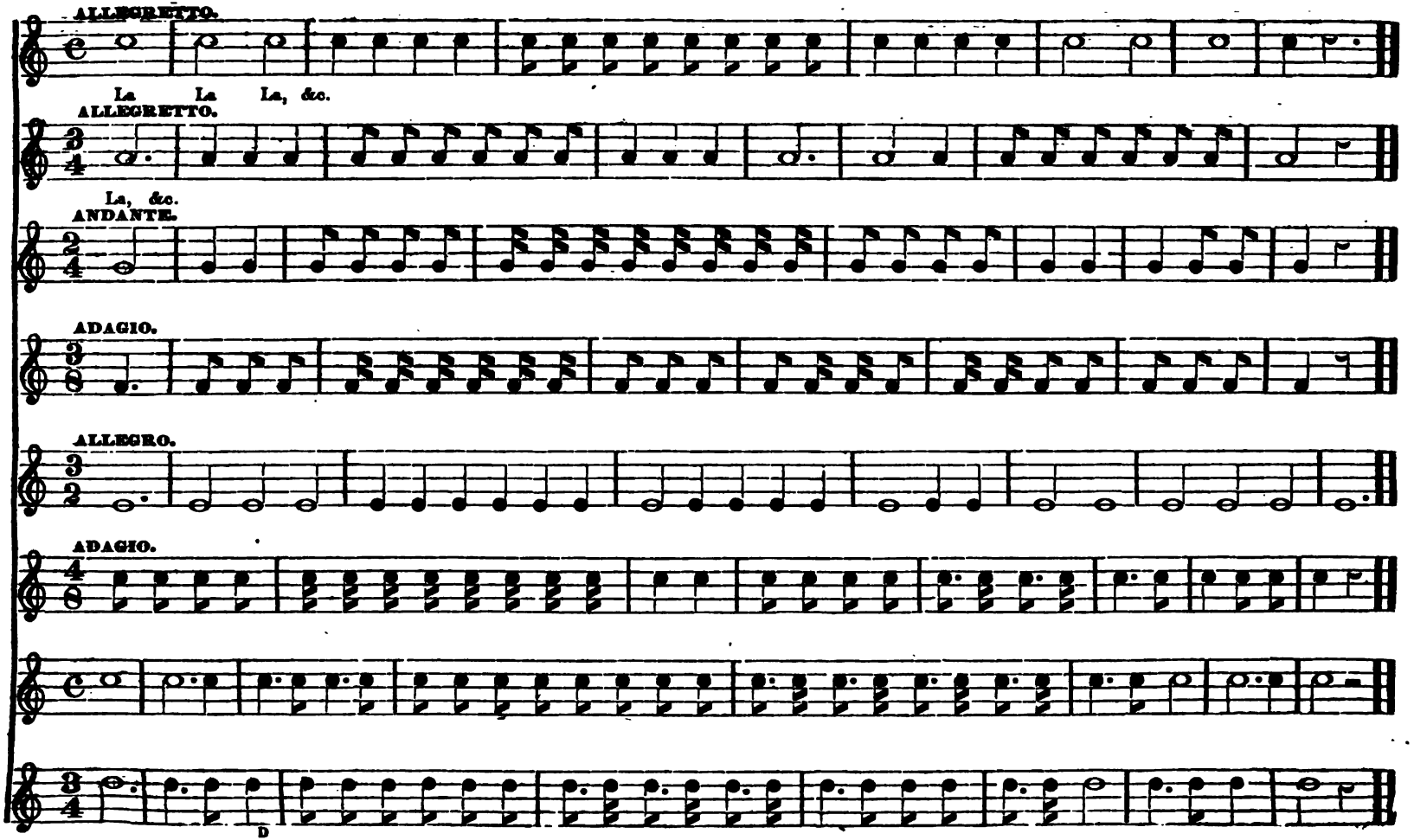
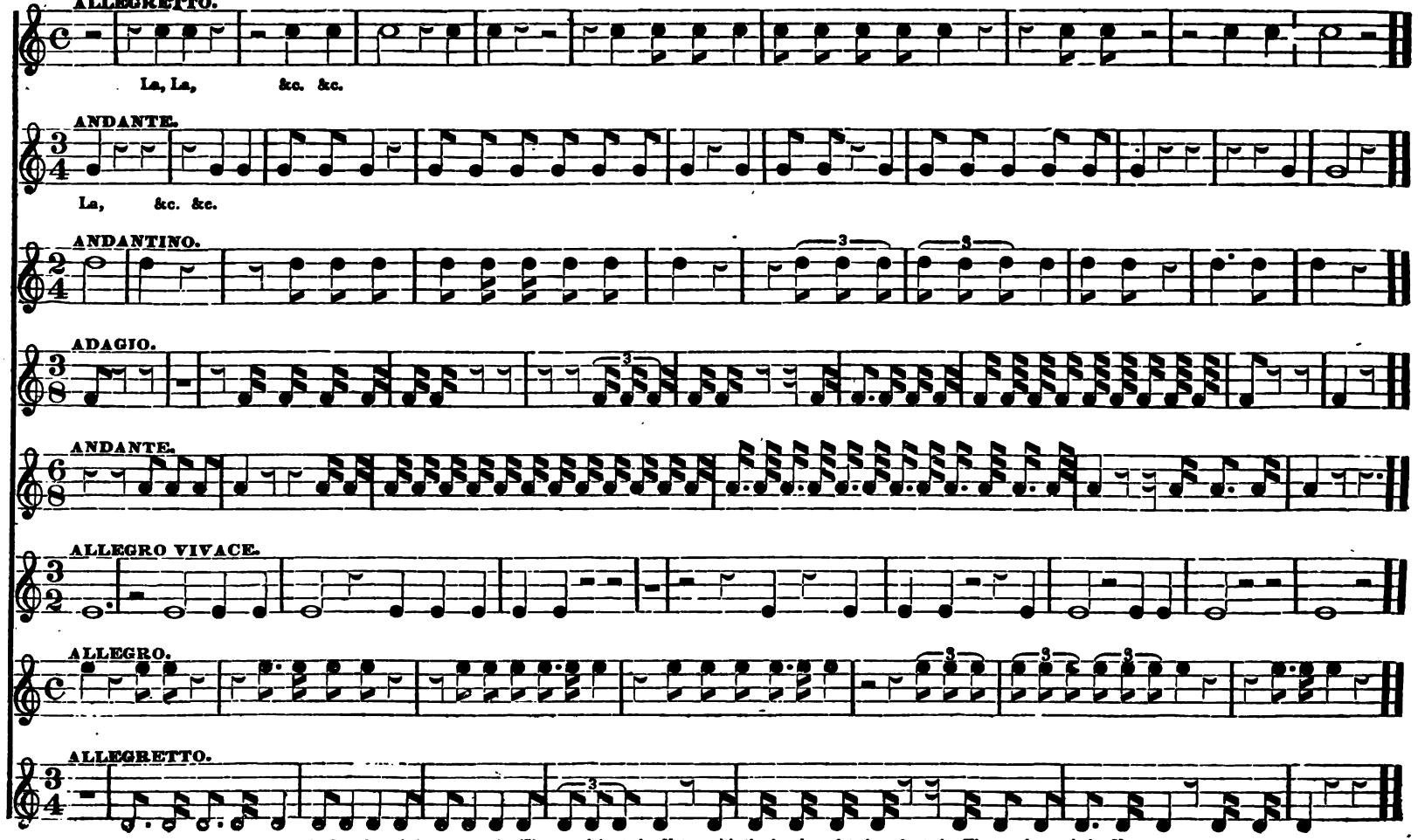


TABLE No. 2. Exercise, to practise the time with Rests.

Mixt time.



Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes.

TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

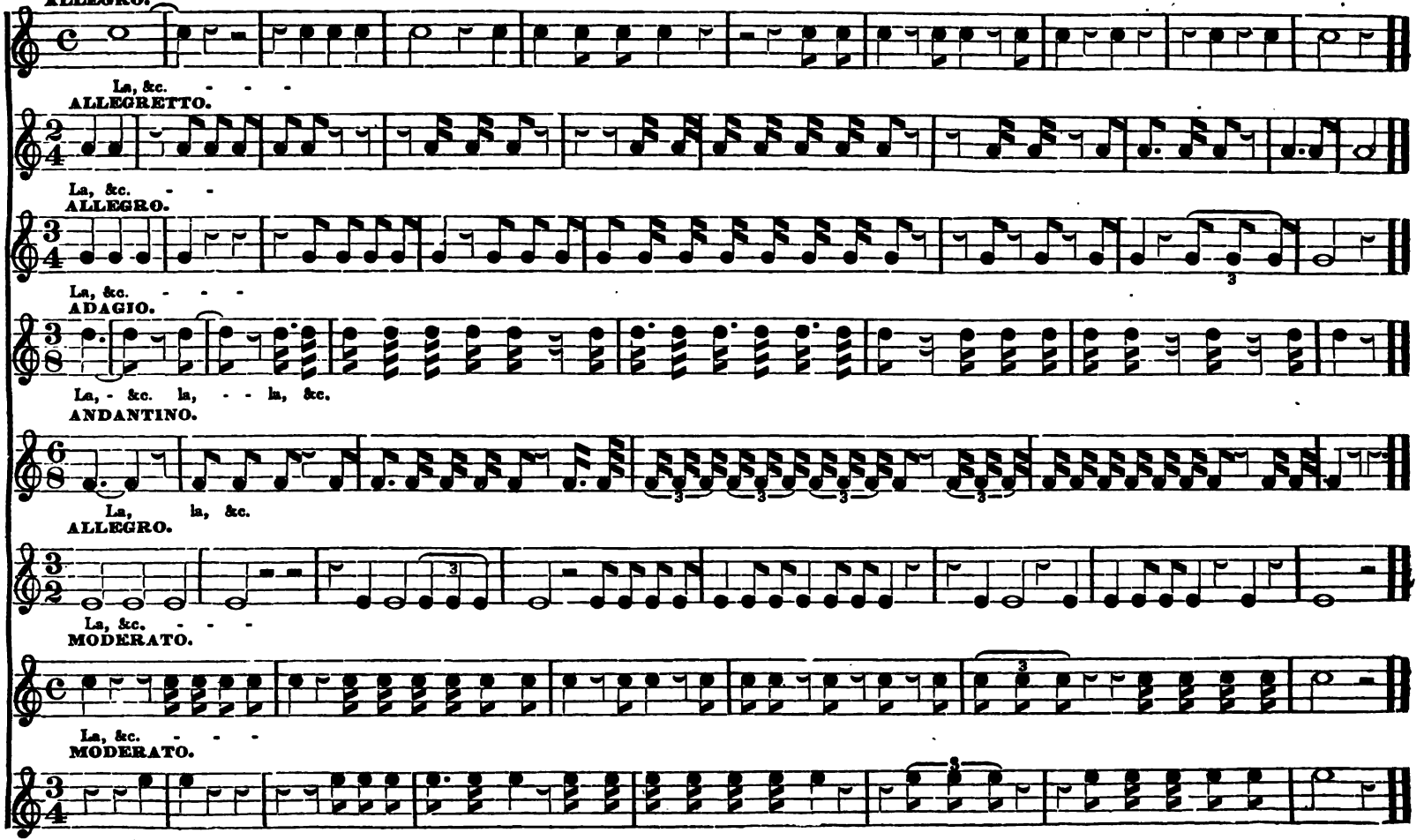


TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

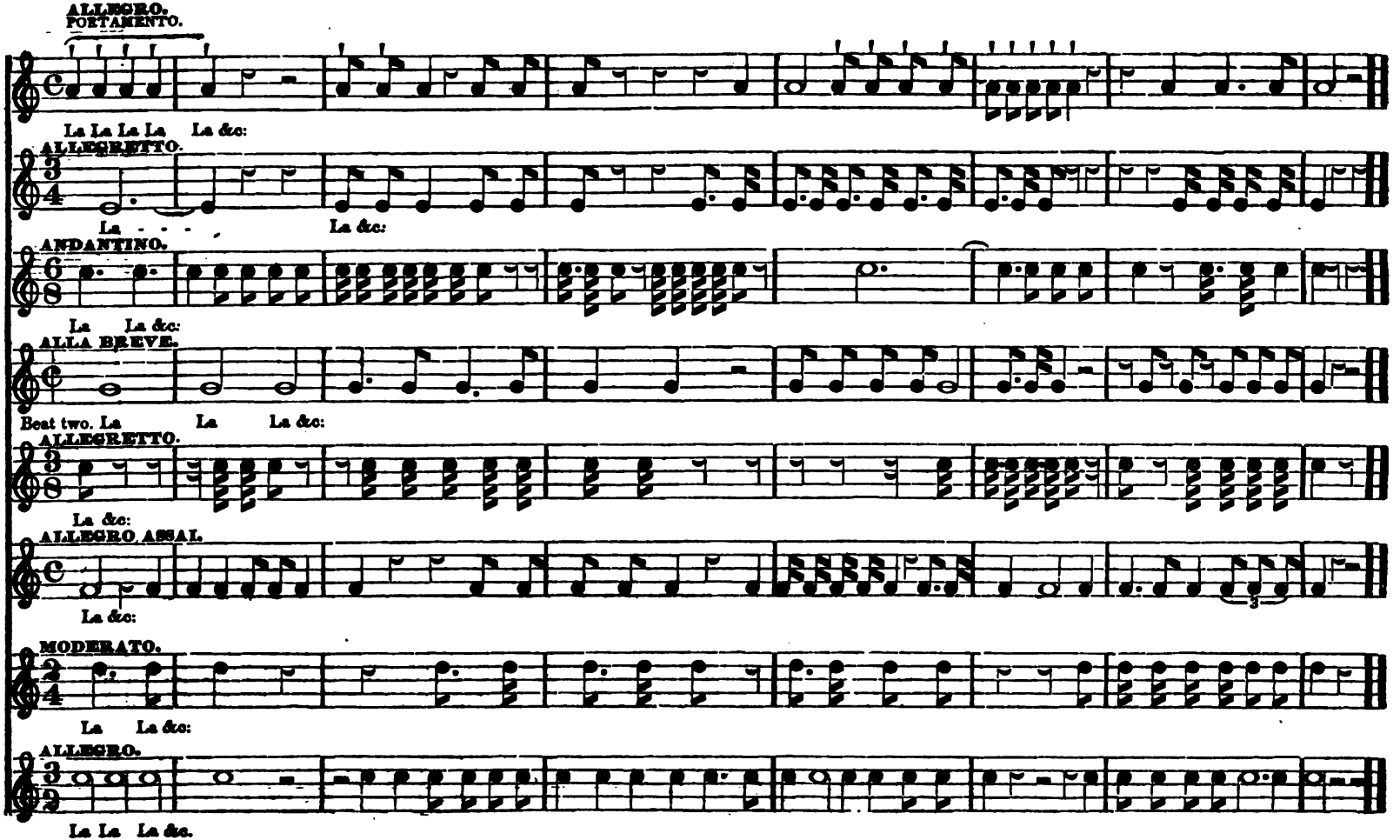


TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear a, like after or father.

Scale or Gamut.

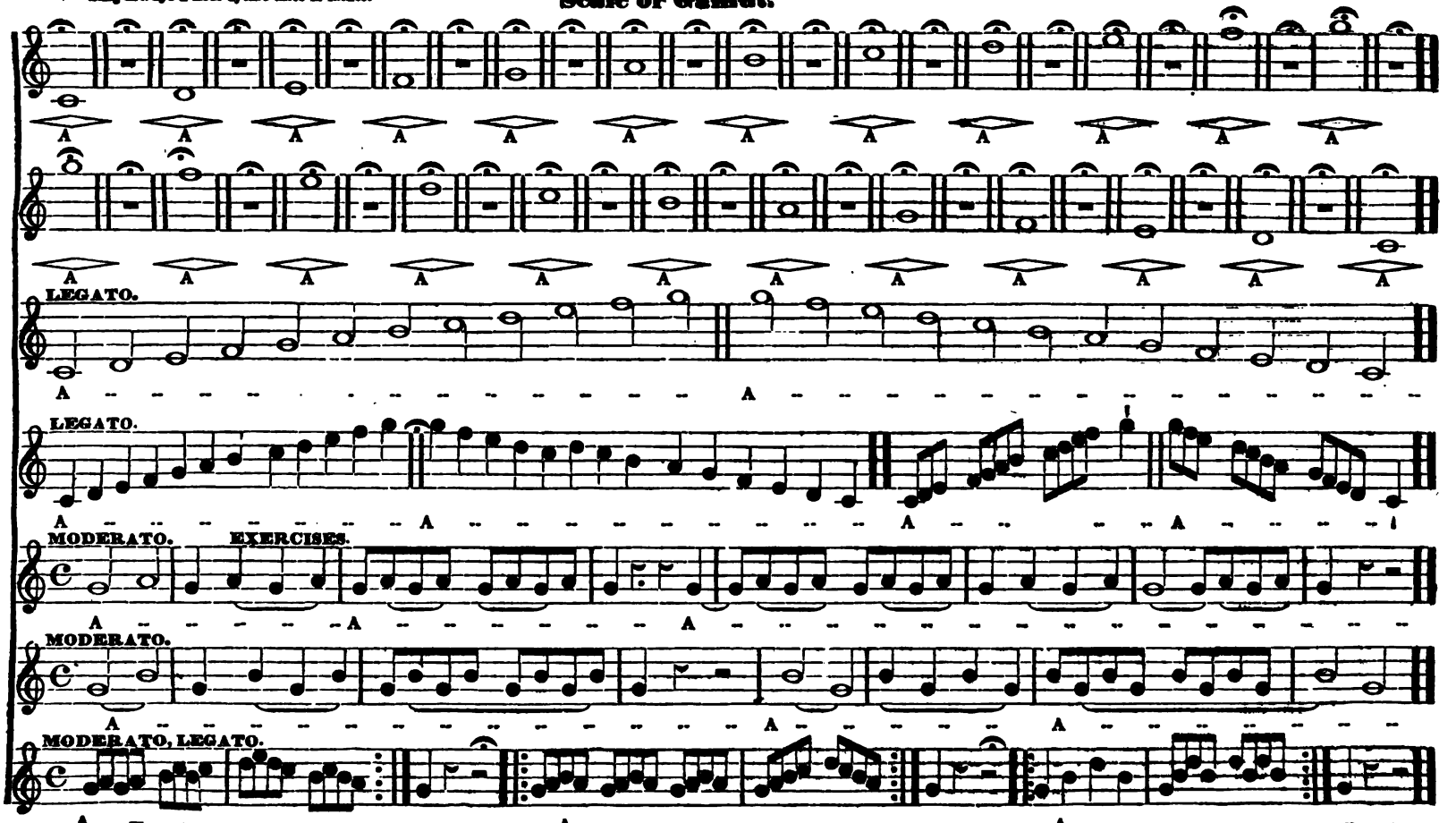


TABLE No. 6. Exercise to practice the Time and Intervals without Rests. Triple Time.

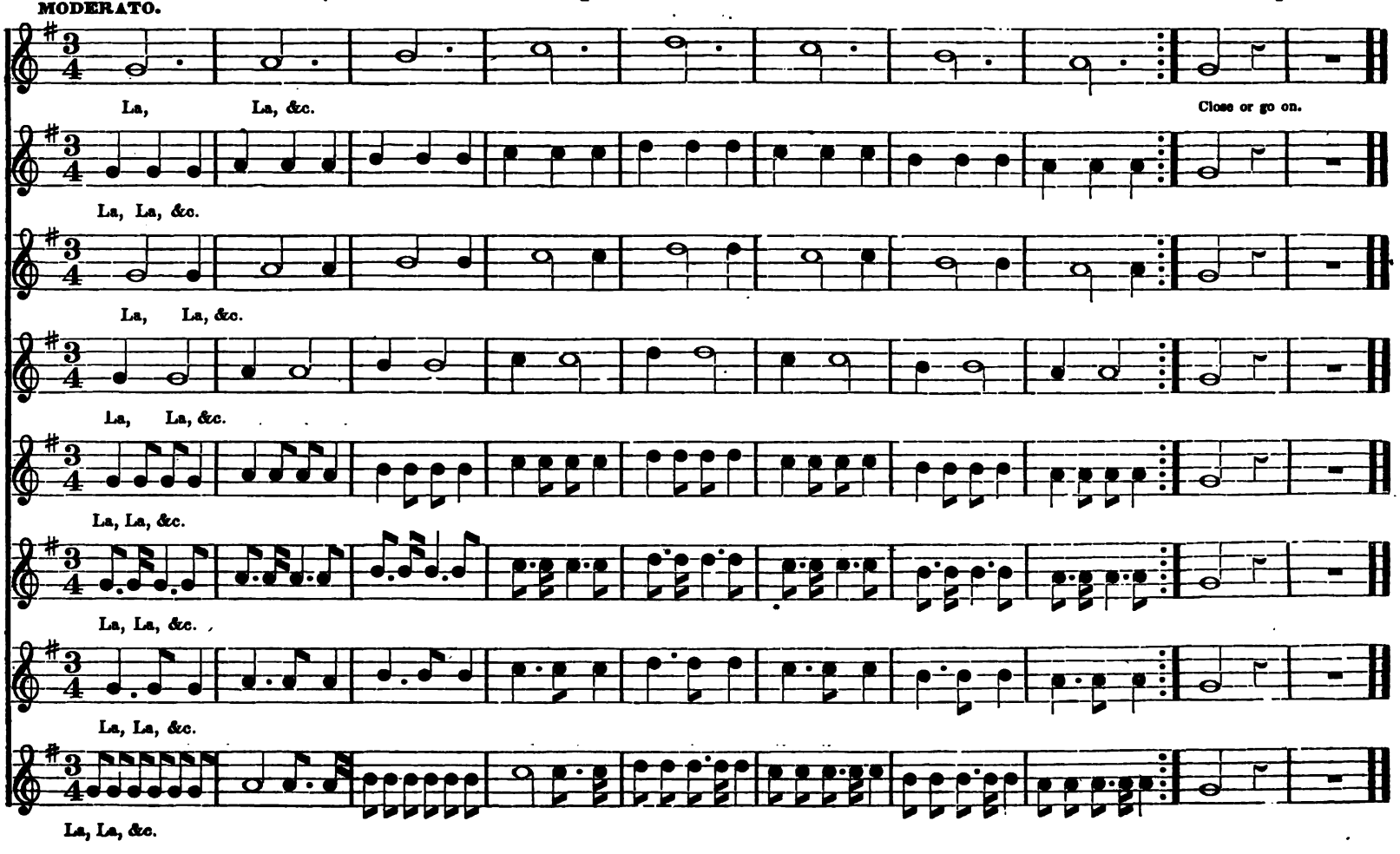


TABLE No. 7. To practice the Time and Intervals.

MODERATO. Common Time.

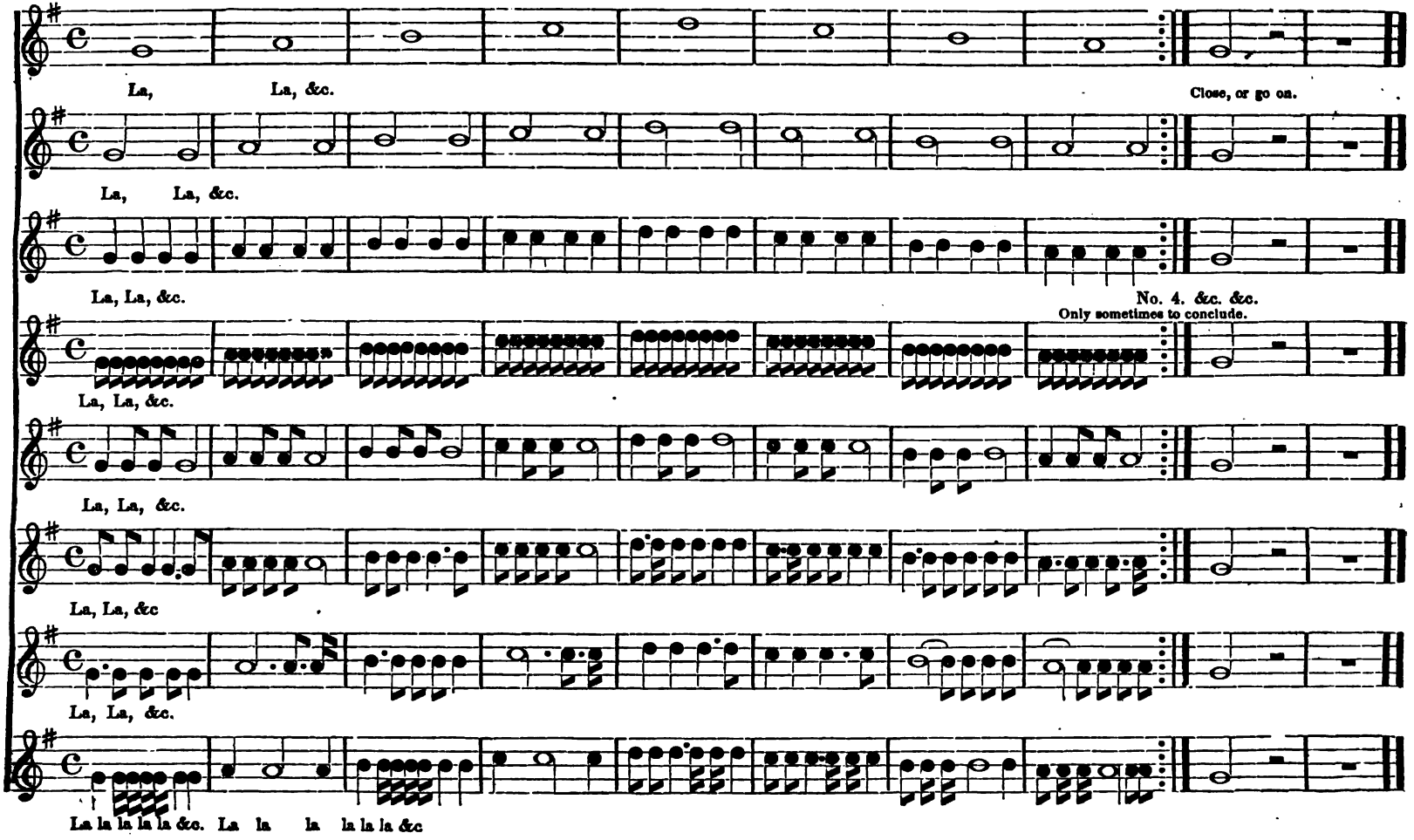


TABLE No. 8. THE INTERVALS. To practice them in different Styles.

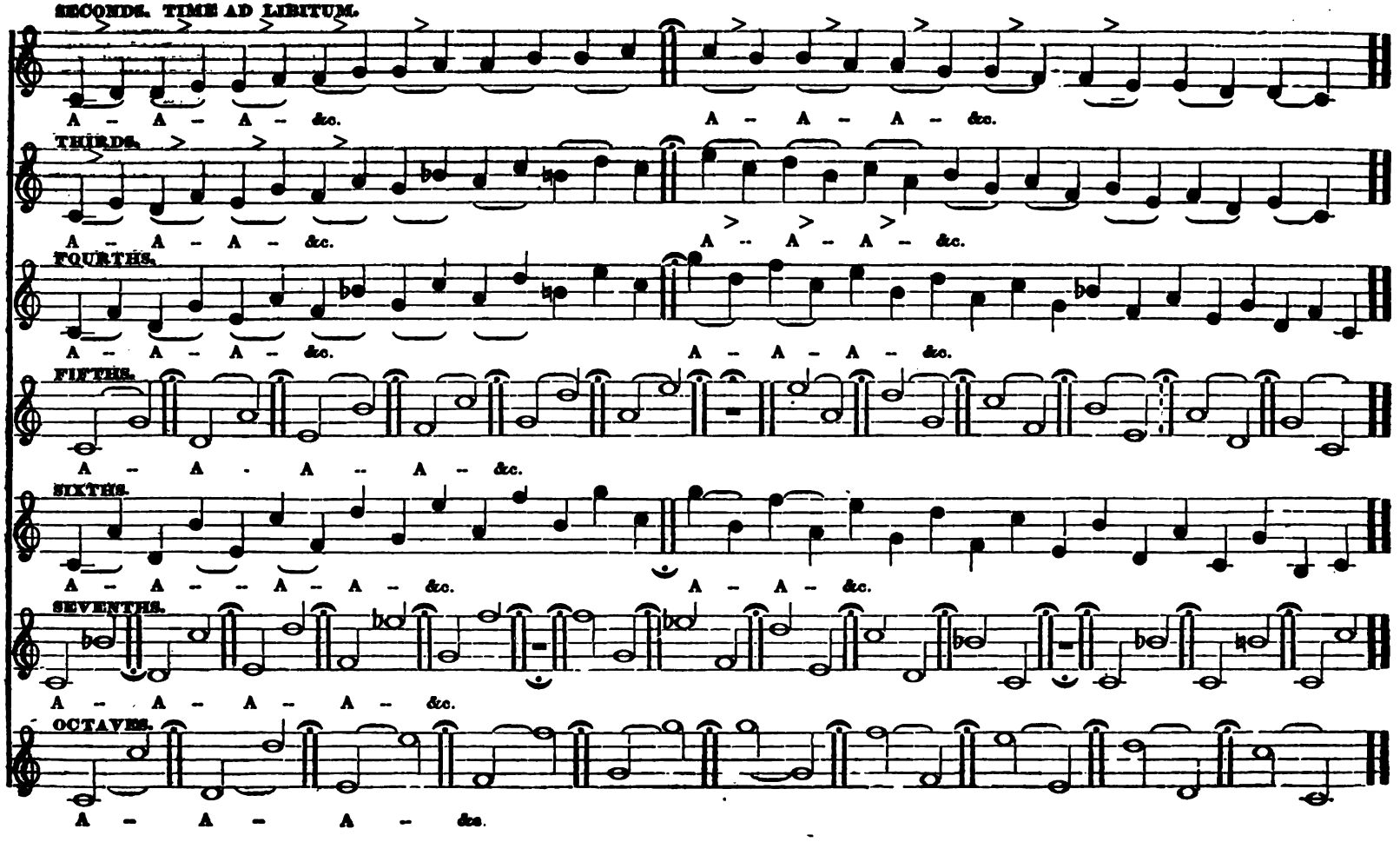


TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato.

Mixt time, and Mixt Keys.

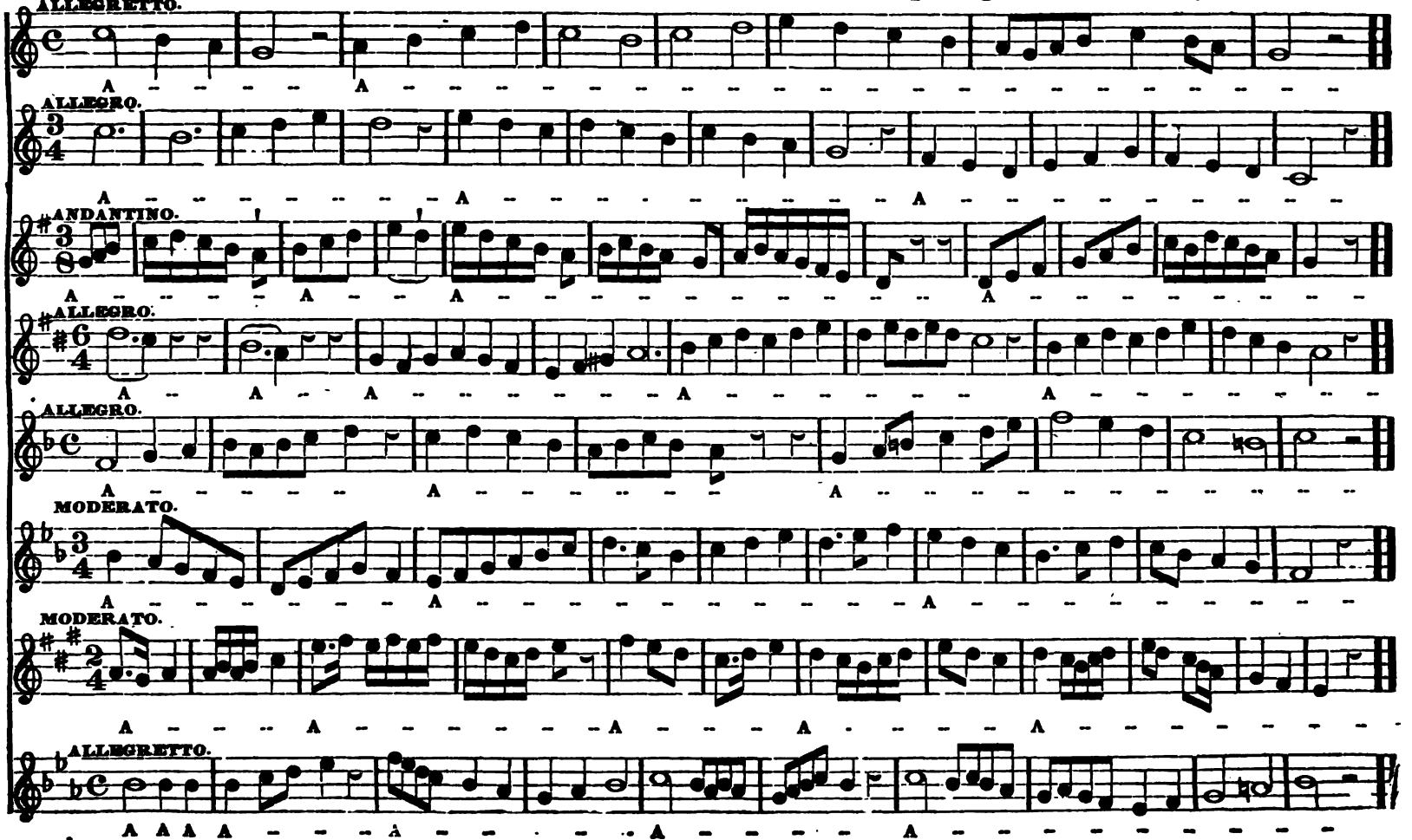


TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

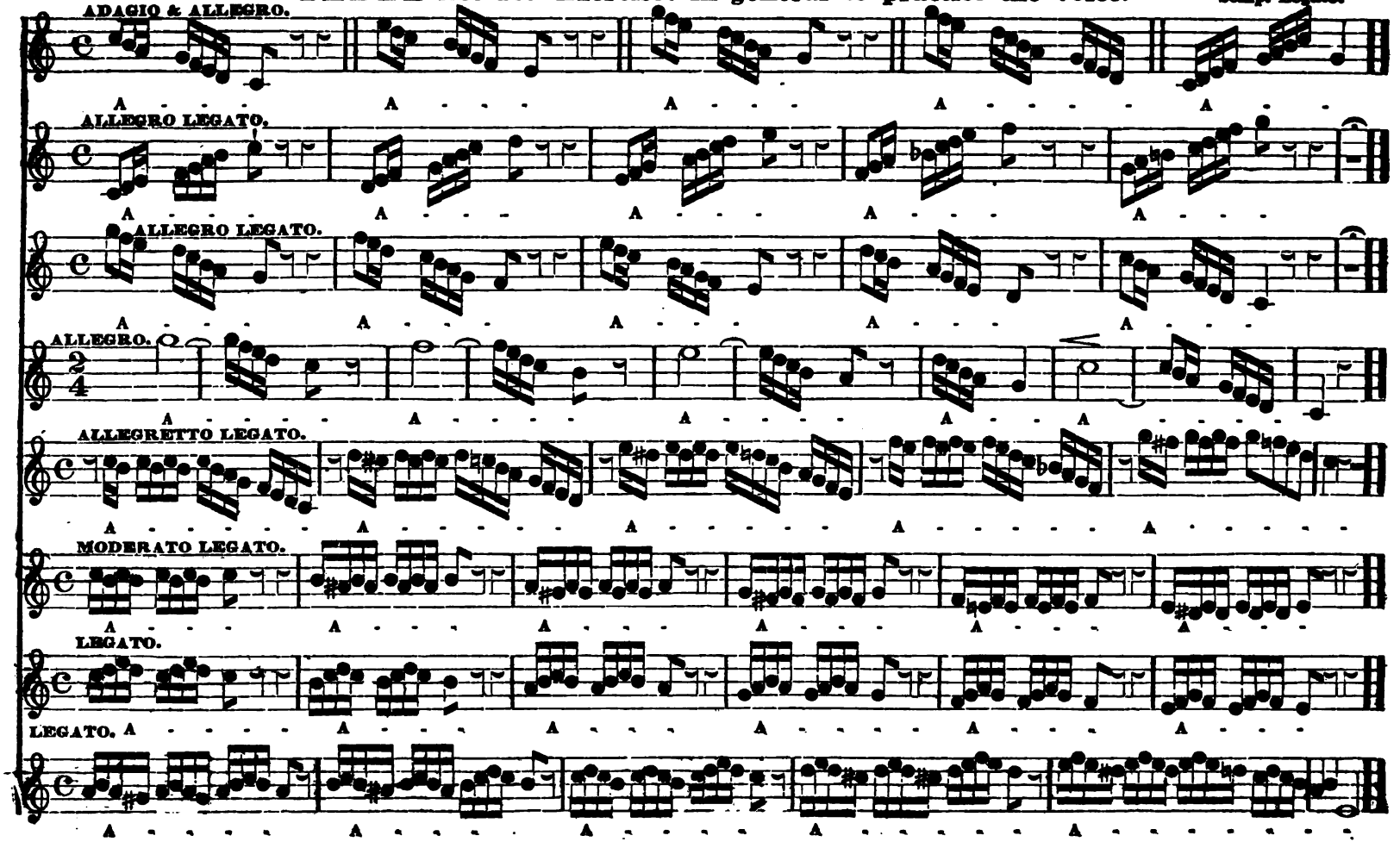
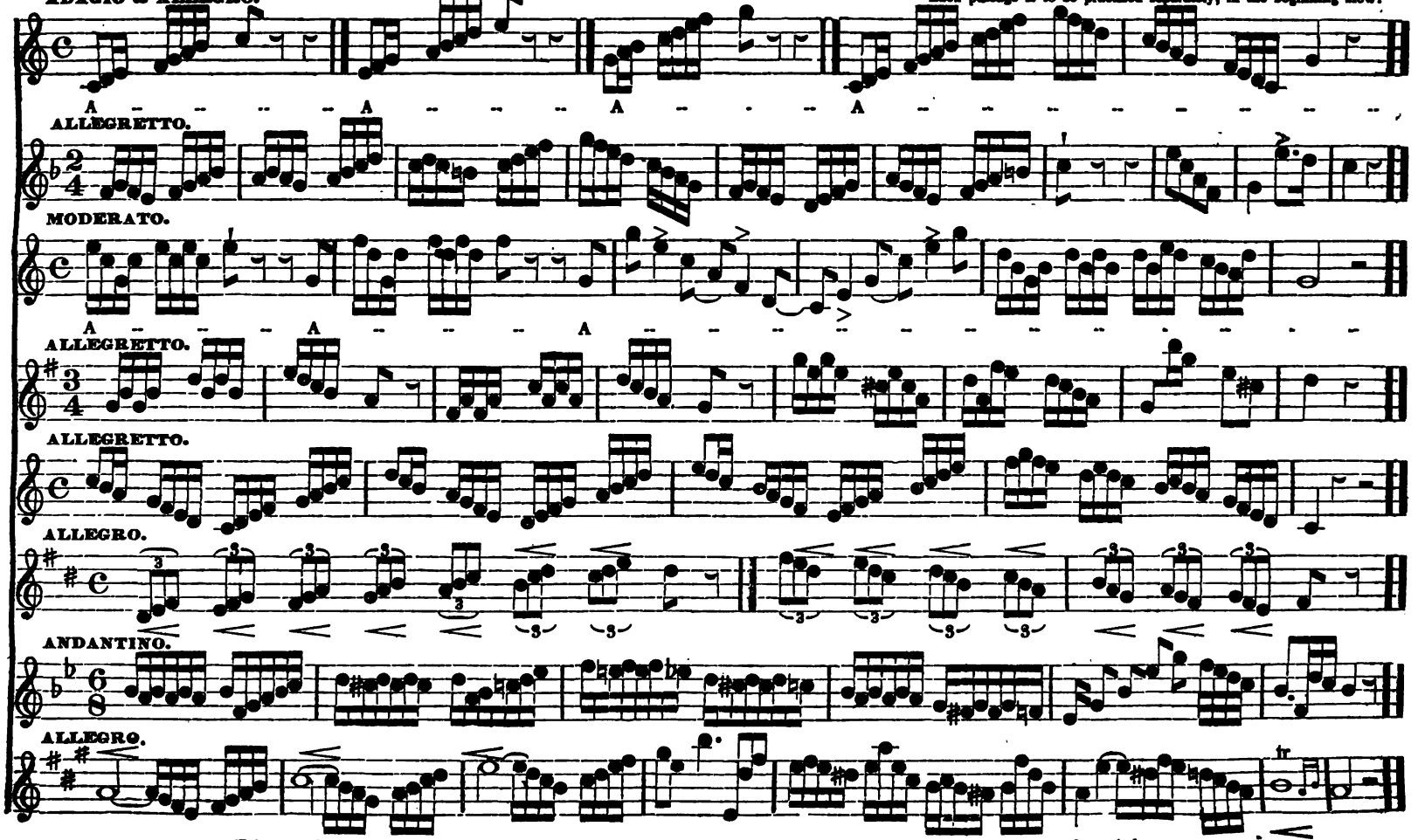


TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.
Sine A.

Each passage is to be practised separately, in the beginning slow.

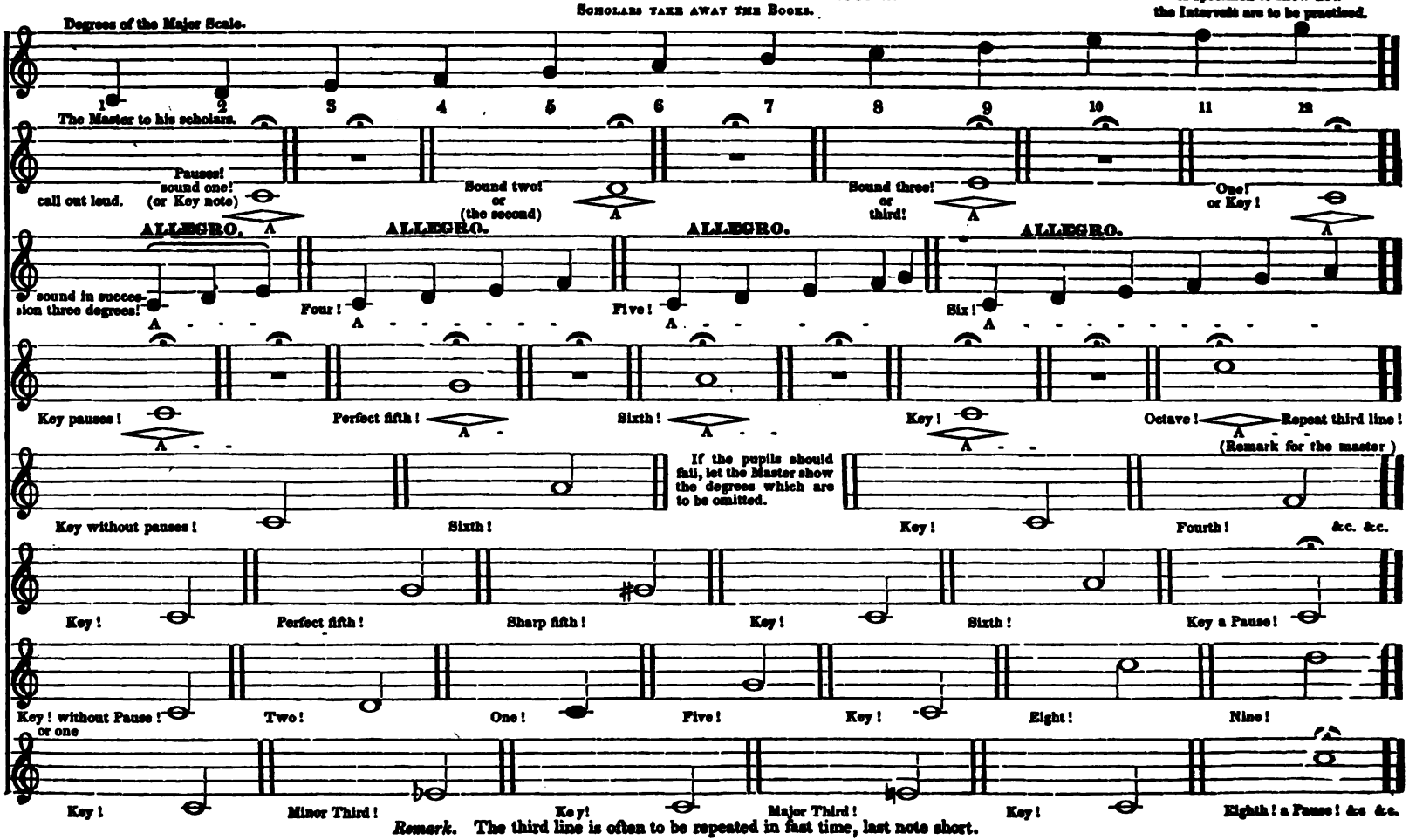


Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and in all Tables Employ your taste and own judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE.

SCHOLARS TAKE AWAY THE BOOKS.



Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.
Accelerando, constantly accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; too much; *molto*, much or very.
A duo, Duetto, is a composition in two parts, or for two voices.
A Tre, Terzetto, or Trio, in three parts.
A Quartre or Quartetto, in four parts.
Ad Lib., Ab Libitum, without strict observation of time, or at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla Breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.
Allegrezza, lively.
Allegro, (*or Allo,*) brisk, quick.——*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony.
Bis, twice, or repeat.
Brio, Brioso, Con Brio, fiery, or with great animation.
Brilliante, a brilliant style, or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. There are a great many kinds of canons: pr. Ex. *canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon ænigmaticus, canon cirularis, canon infinitus, canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *cirularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (*or Calo,*) a diminution of time and sound, in general.
Canto, Cantus, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con anima, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Choral, is a peculiar composition of old Church style, slow movement, written in equal rithmen, (time.)
Crescendo, or Cresc., to swell the sound—*Decrescendo, or Decresc.*, to diminish the sound.
Chromatic, a term given to a succession of semitones, in relation to melody or harmony.
Da Capo, (*D. C., or D. Cp.*) to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal Segno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.,*) gradually slower, diminishing.
Divoto, solemn or devout.
Dirge, a piece composed for funeral occasions.
Dolce, sweetly or soft.
Doloroso, con dolce, melancholy or dolorous.
Duo, Duetto, for two parts, with or without accompaniments of an orchestra.
Duolo, con duolo, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Expressivo, expression, expresive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.
Eastoso, sublime.
Finale, the last part.
Fine, the end.
Forte, or F, loud.
Fortissimo, or FF, very loud.
SForzando, or Fz., > < with force, emphasis.
Fuga, or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
(*Fuga ricertata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin*, in relation to the Theme: *fuga composita, fuga incomposita, fuga authentica, fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grave, very slow and serious.
Grazioso, graceful.
Gustoso, or con gusto, with taste
Hallelujah, Hebr. lang. signifies praise the Lord.
Harmony, an agreeable combination of musical sounds or different melodies, performed at the same time.
Innocentamente, Innocent.
Interval, the distance between any two tones.
Interlude, an instrumental passage introduced between.
Largo, slow—slower than Adagio.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Legato, slurring the notes together.
Lento, slow, like Adagio.
Lentando, *rallentando*, *ritardando*, gradually retarding.
Listeso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Meste, mourning.
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, *a piacere*, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty.
Più mosso, quicker—*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder.
più testo Andante, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, *Ritartando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*,) go on to the following.
Sempre, *or Semp.*, always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, *or Sost.*, dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Sviceato distinct
Spirituoso, *or con spirito*, with spirit.
Staccato, *or Steccato*, (*Stacc.*,) short and distinct.
Stretto and Stringendo, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncopatio, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T. S.*) signifies in *unison*, *all unisono*; in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*,) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves
Veloce, quick.
Verse, one voice to a part.
Vivace, *or vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice.
Voce di testa, head voice.
Zelo, ardent, zealous.

THE

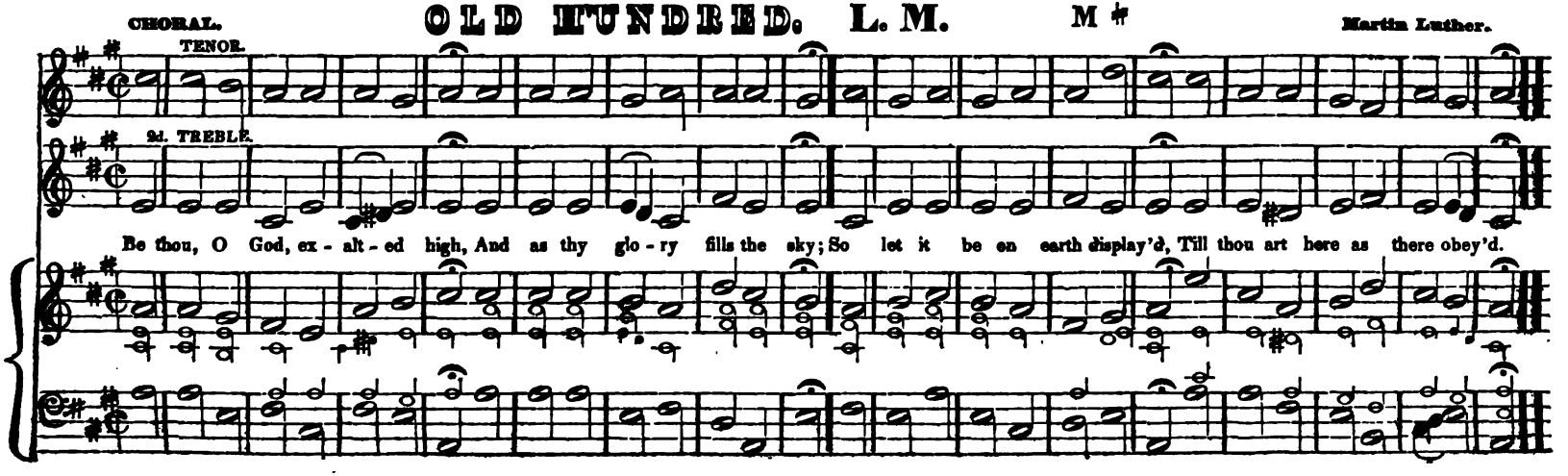
Ancient Lyre,

OR

Boston Professional Musical Society's Collection

OF

Church Music.

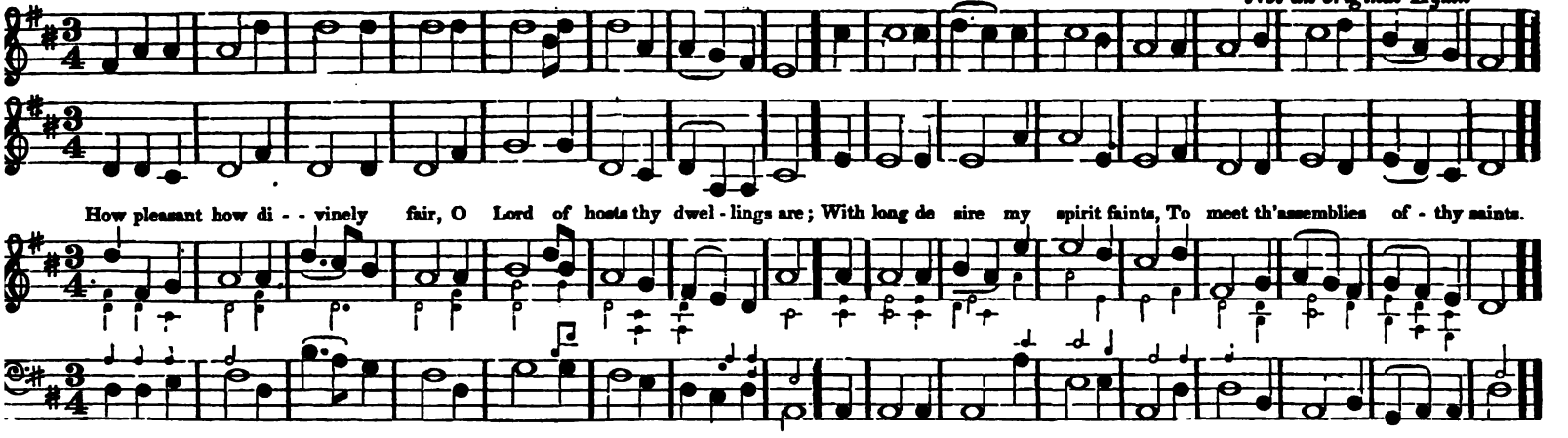


ALLEGRETTO.

BLENDON. L. M. M

Giardini.

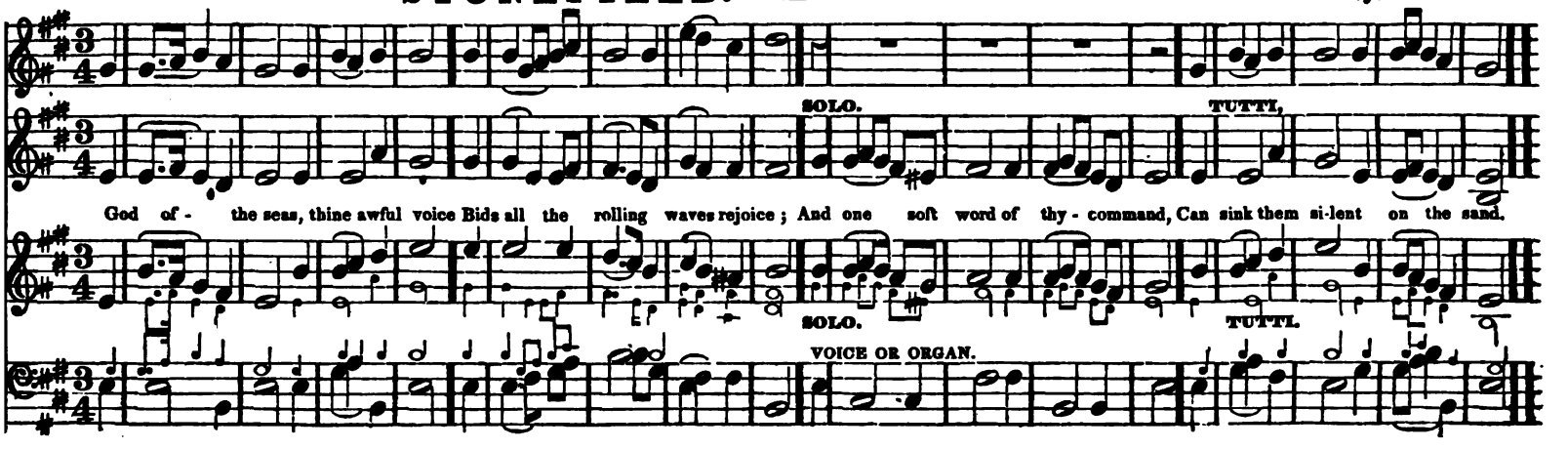
Not an original Hymn



ALLEGRO.

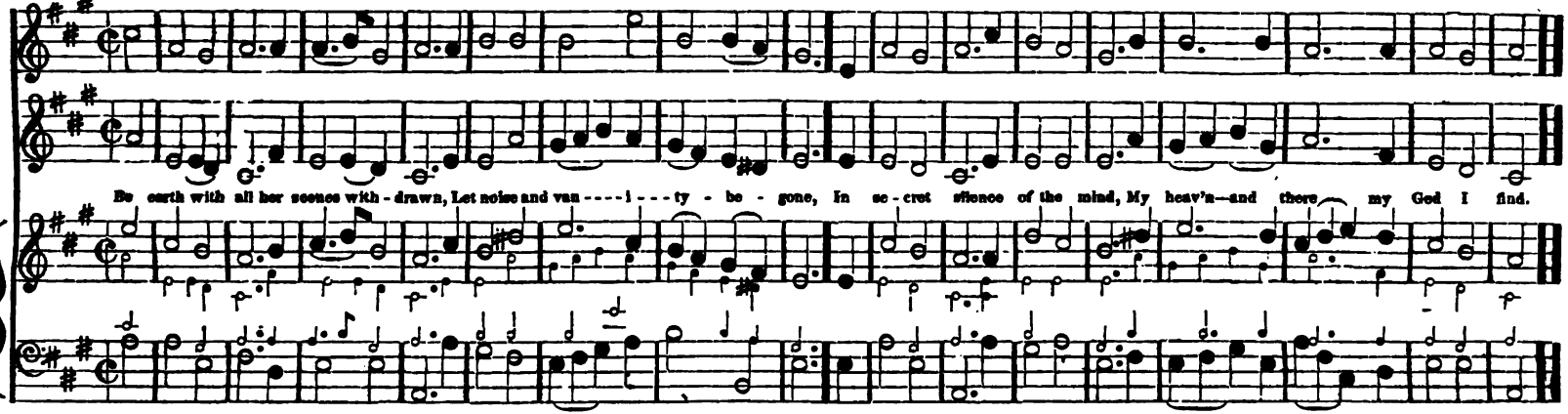
STONEFIELD. L. M. M

Stanley.



ALLEGRO.

COSTELLOW. L. M. M

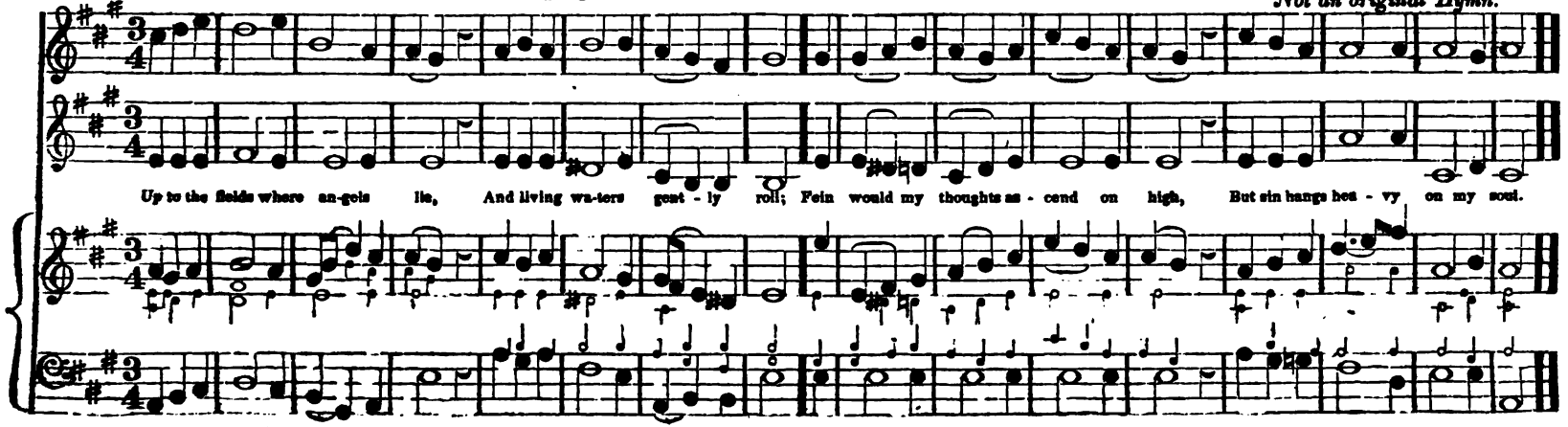


ALLEGRETTO.

BOWEN. L. M. M

Haydn.

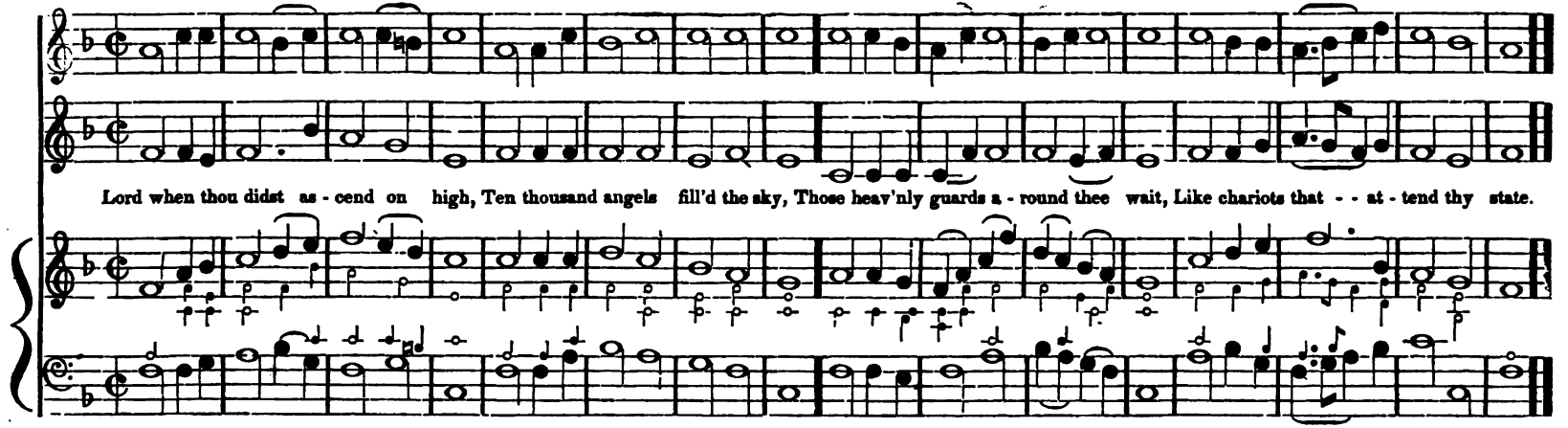
Not an original Hymn.



ALLEGRO MODERATO.

DUKE STREET. L. M. M ♯

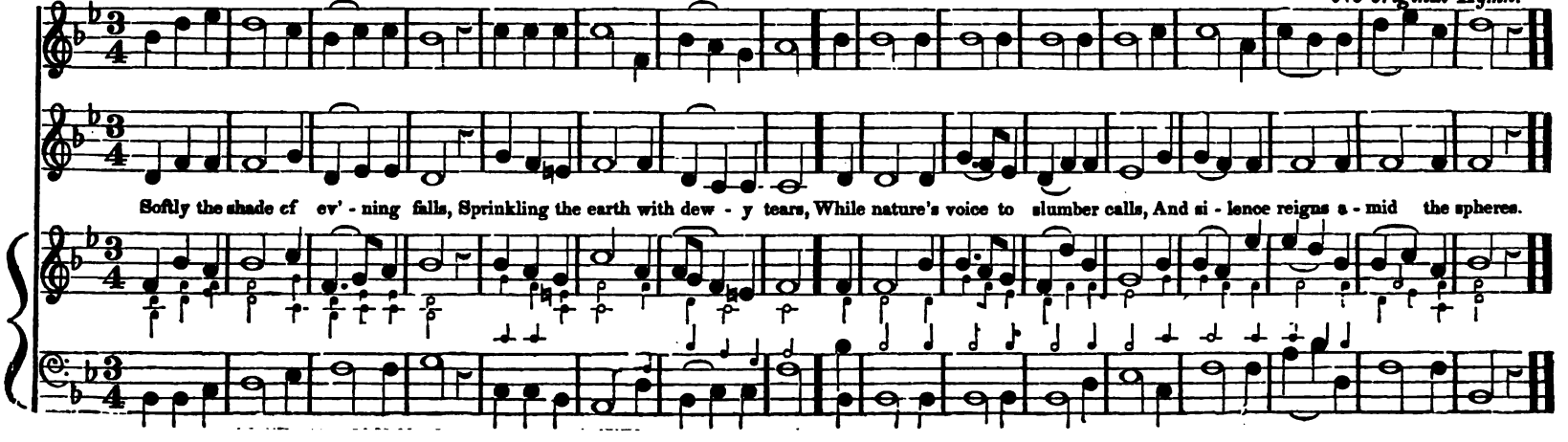
Hatton.



ANDANTE AMOROSO.

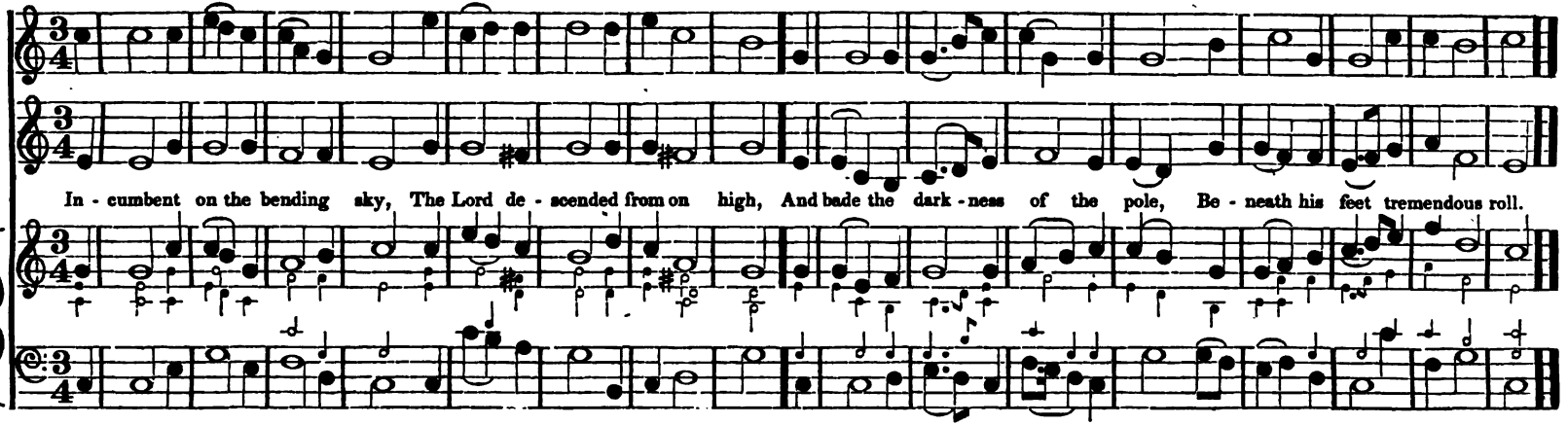
GERMANY. L. M. M

L.V. Beethoven.
No original Hymn.



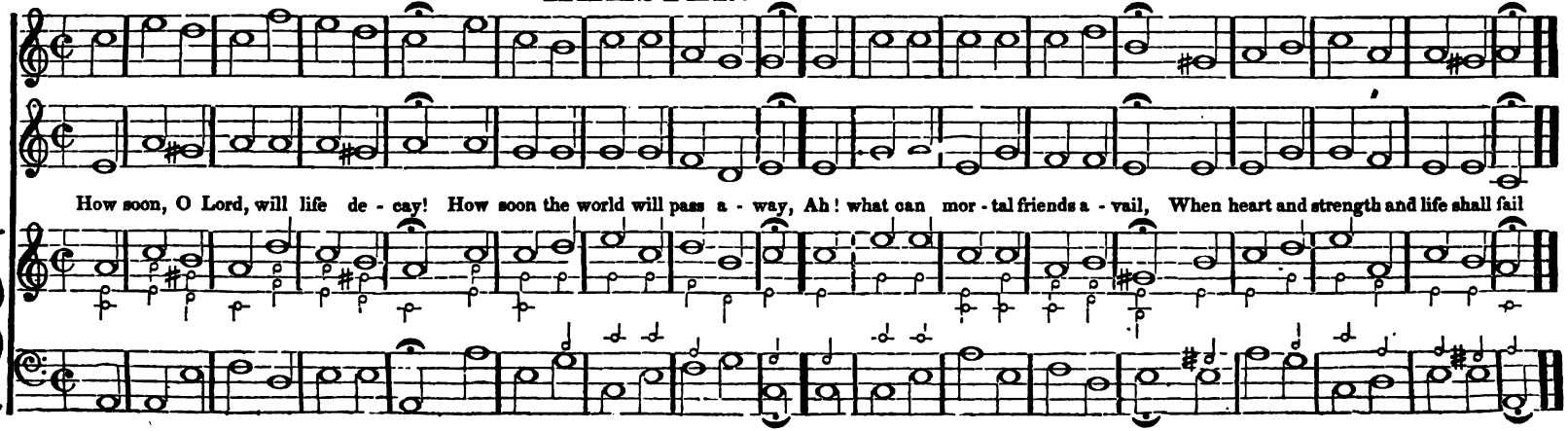
ALLEGRO.

WINCHELSEA. L. M. M♯

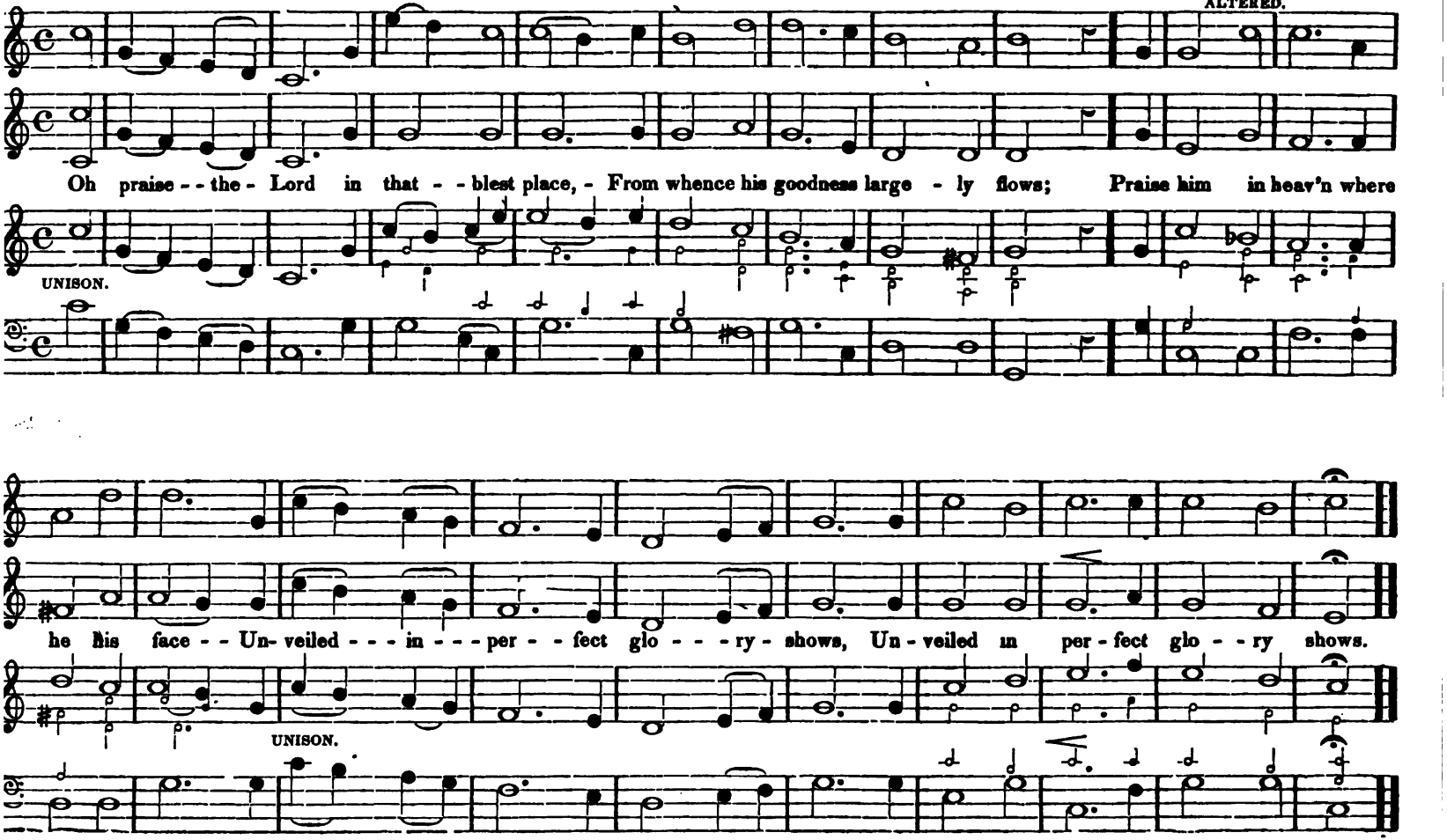


CHORAL.

HAMSTER. L. M. M♭



2 ALLEGRO ASSAI. **THE SEAMAN'S SONG. L. M.** M # T. Williams's Coll. ALTERED.

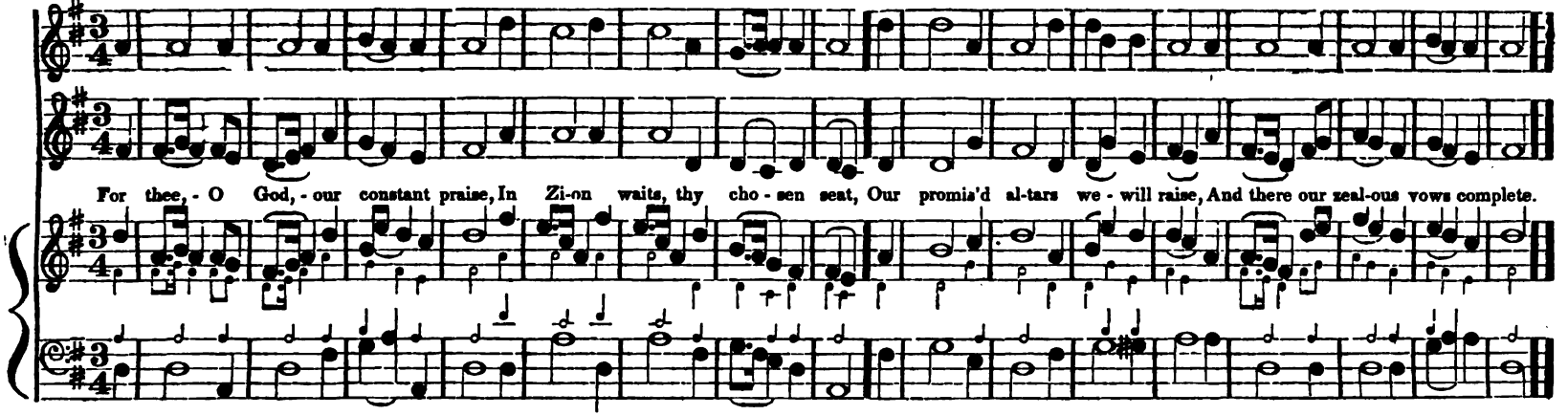


ALLEGRETTO.

NEW SABBATH. L. M.

M #

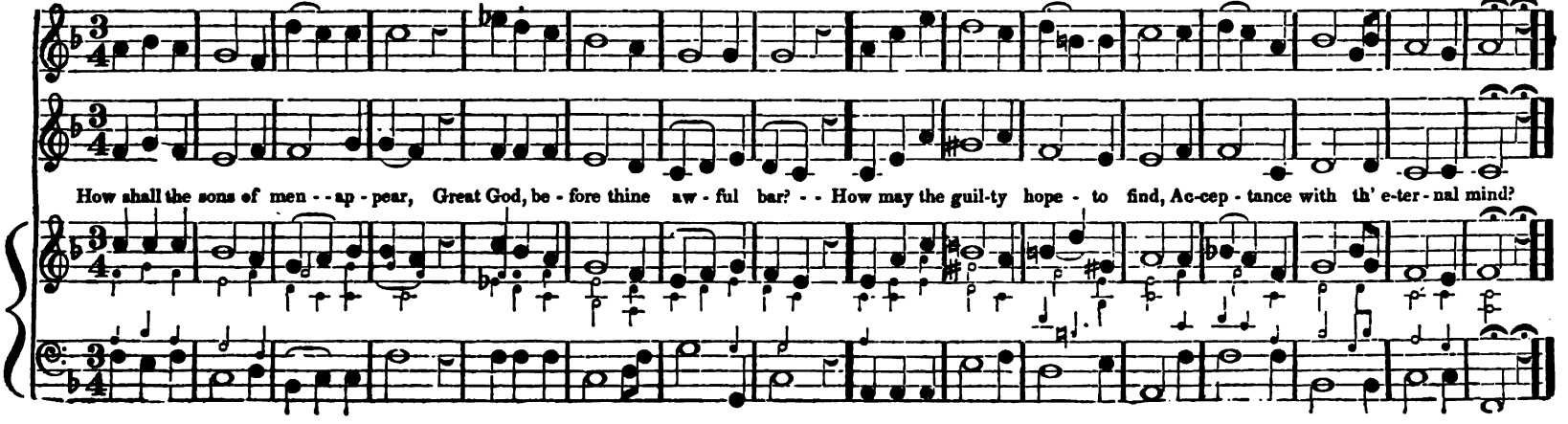
Isaac Smith.



UN POCO ALLEGRETTO.

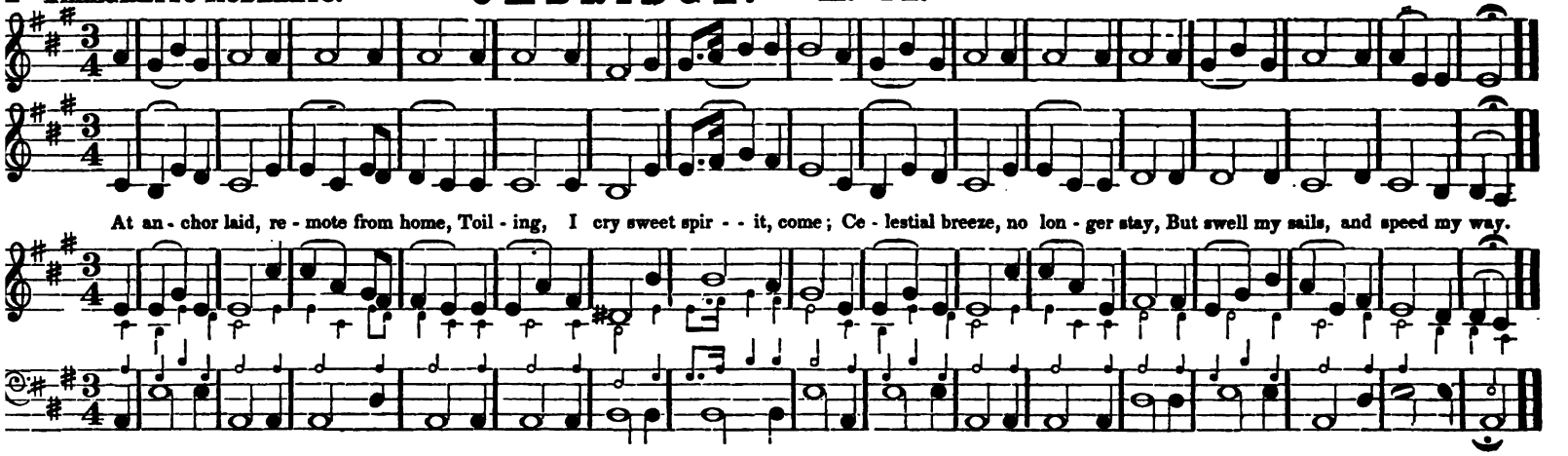
NEW BRIDGEPORT. L. M.

M #



4 ALLEGRETTO MODERATO.

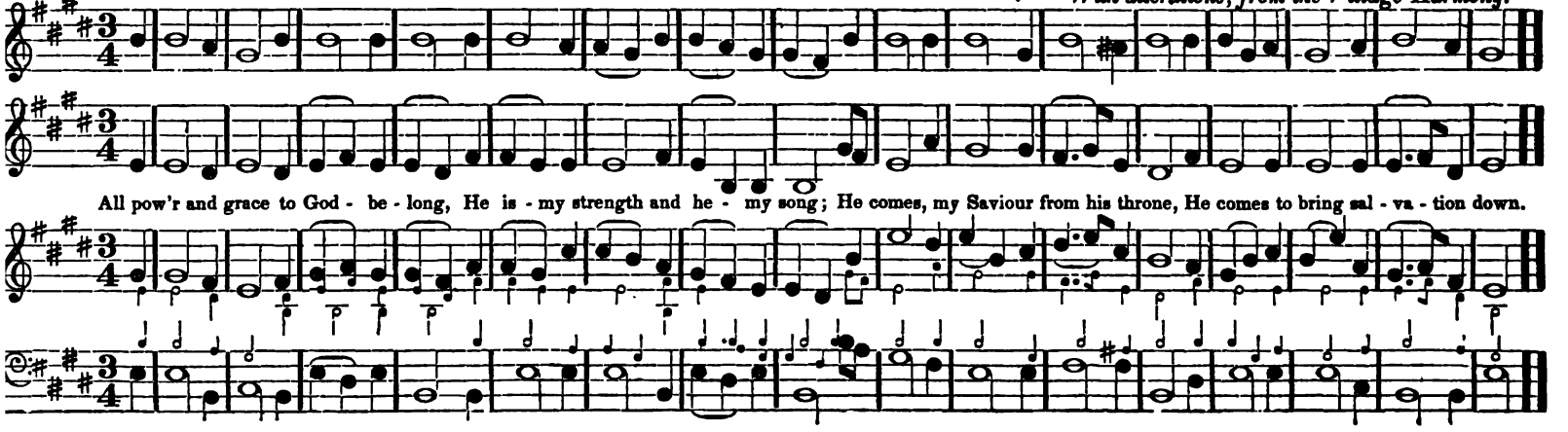
UXBRIDGE. L. M. M



ALLEGRETTO.

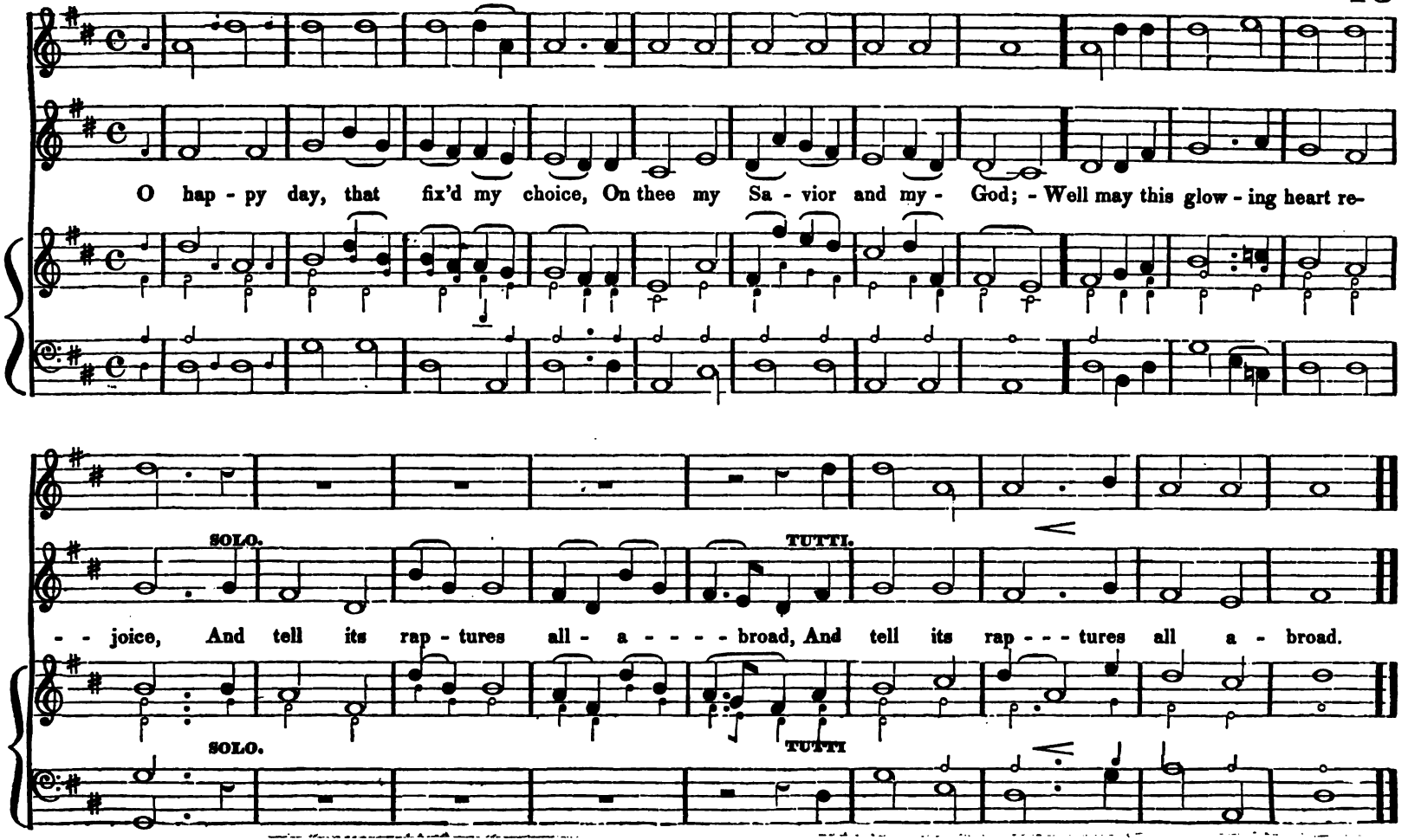
MUSIC. L. M. M #.

Dr. Arne.
With alterations, from the Village Harmony.



ALLEGRO.

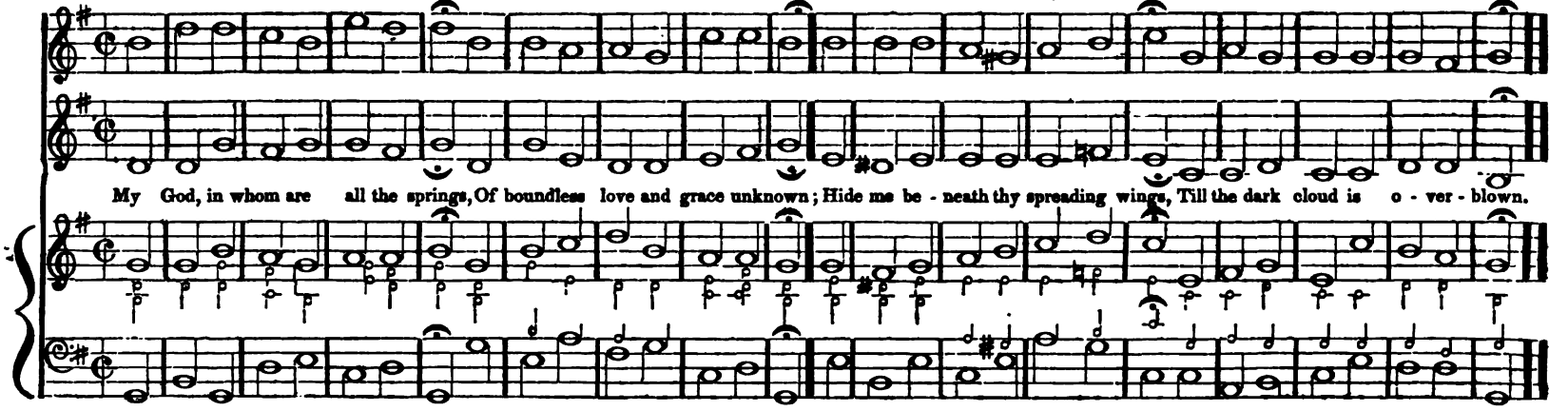
CAMDEN. L. M. M



CHORAL.

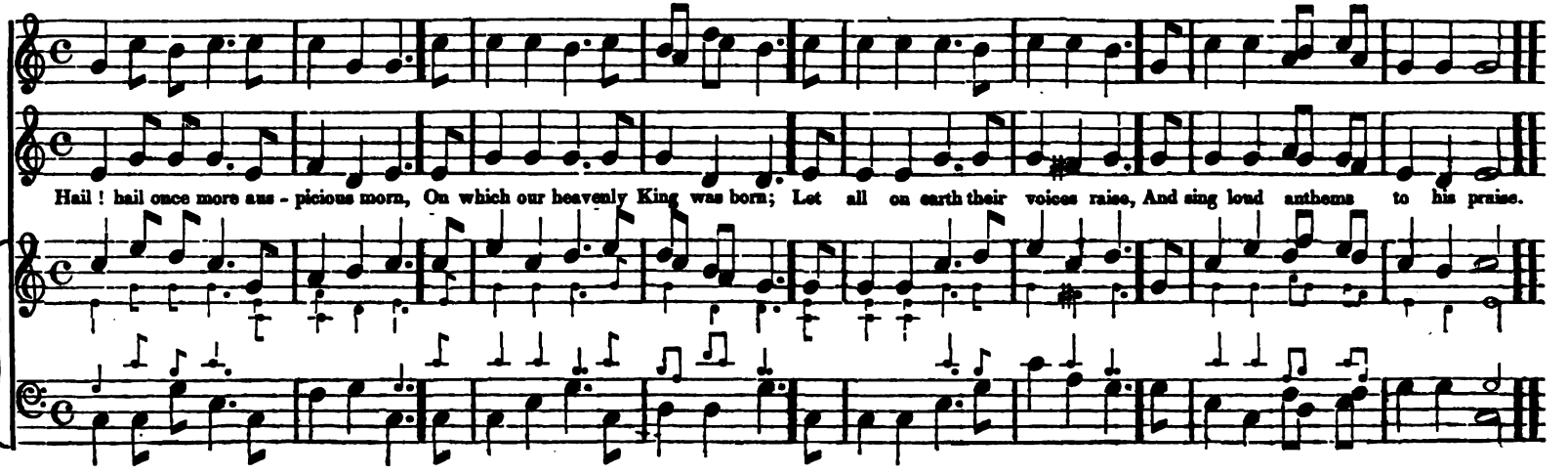
MONMOUTH. L. M. M

M. Luther.



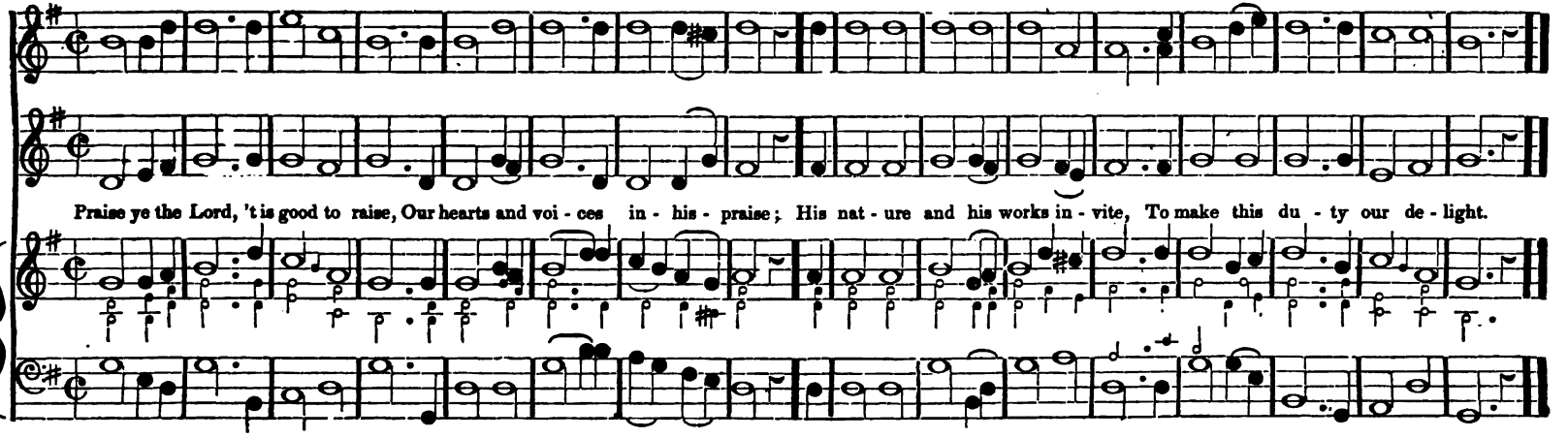
MODERATO.

NEW RALSTON. L. M. M



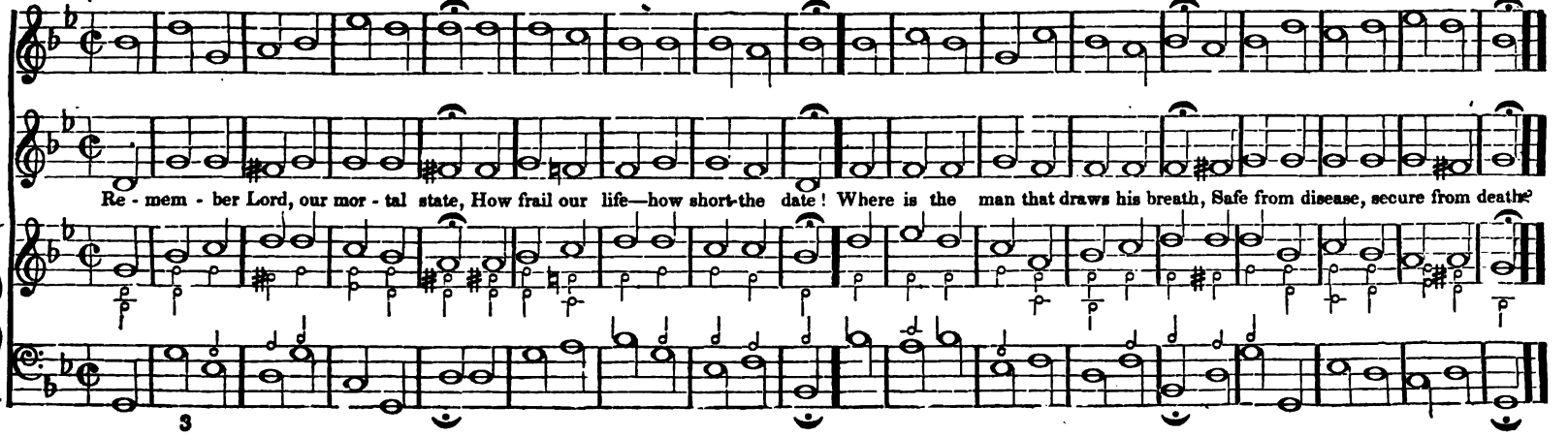
ALLEGRO ASSAI.

PARIS. L. M. M



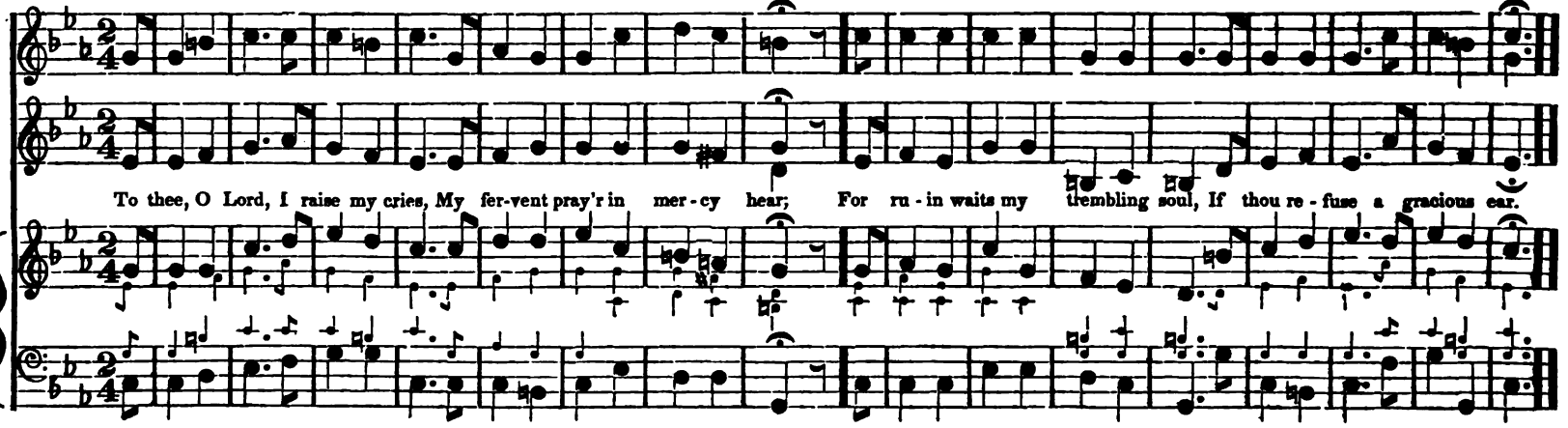
CHORAL.

ARNSTADT. L. M. M b



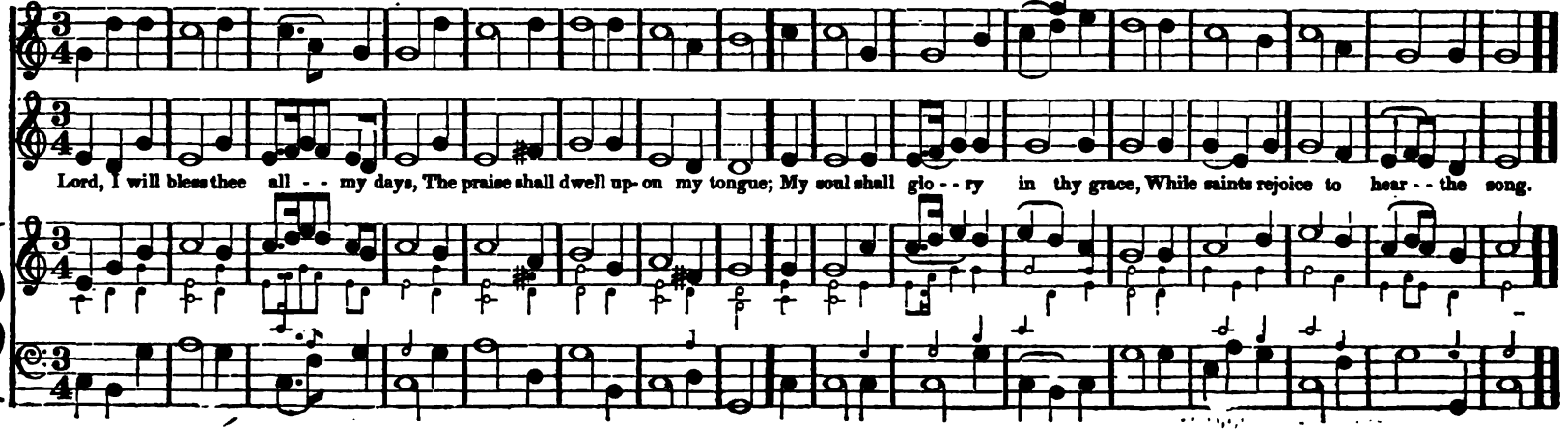
UN POCO ADAGIO.

GILMORE. L. M. M ♭

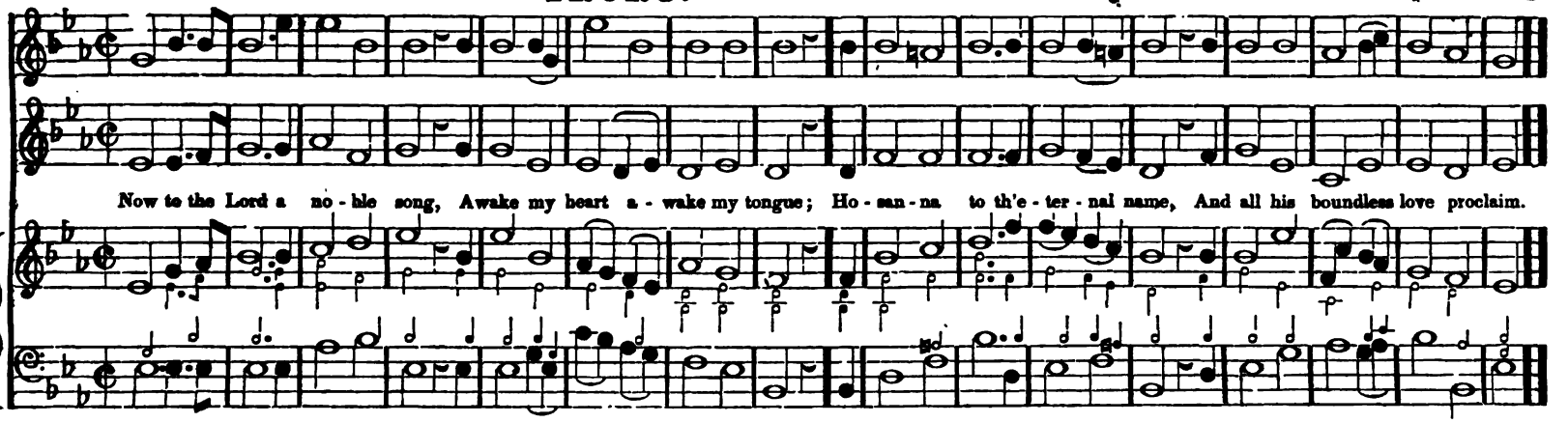


UN POCO ALLEGRO.

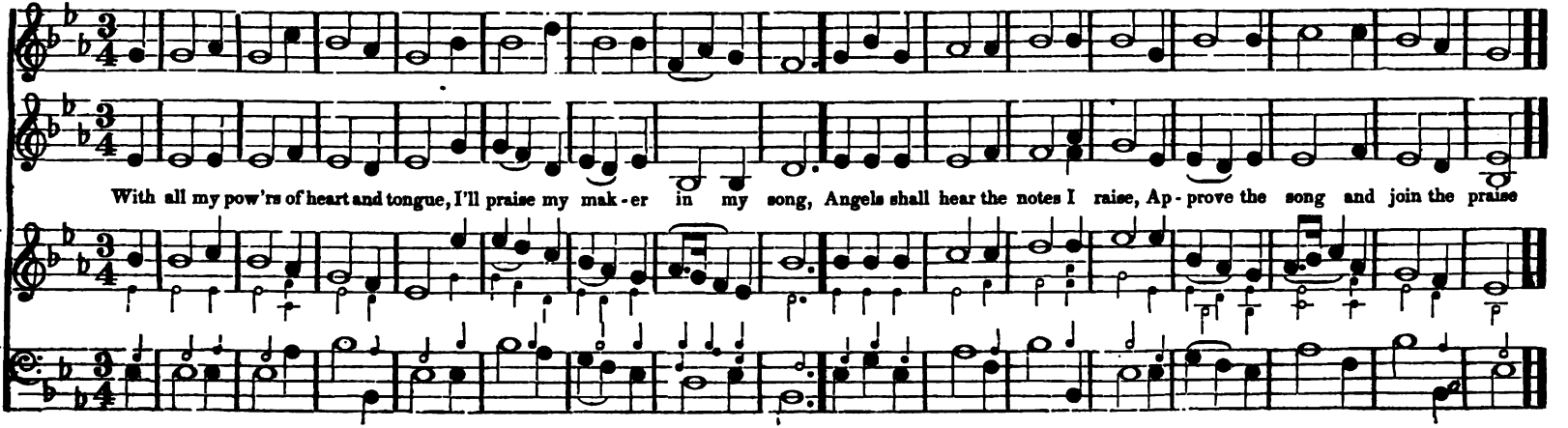
NORFOLK. L. M. M



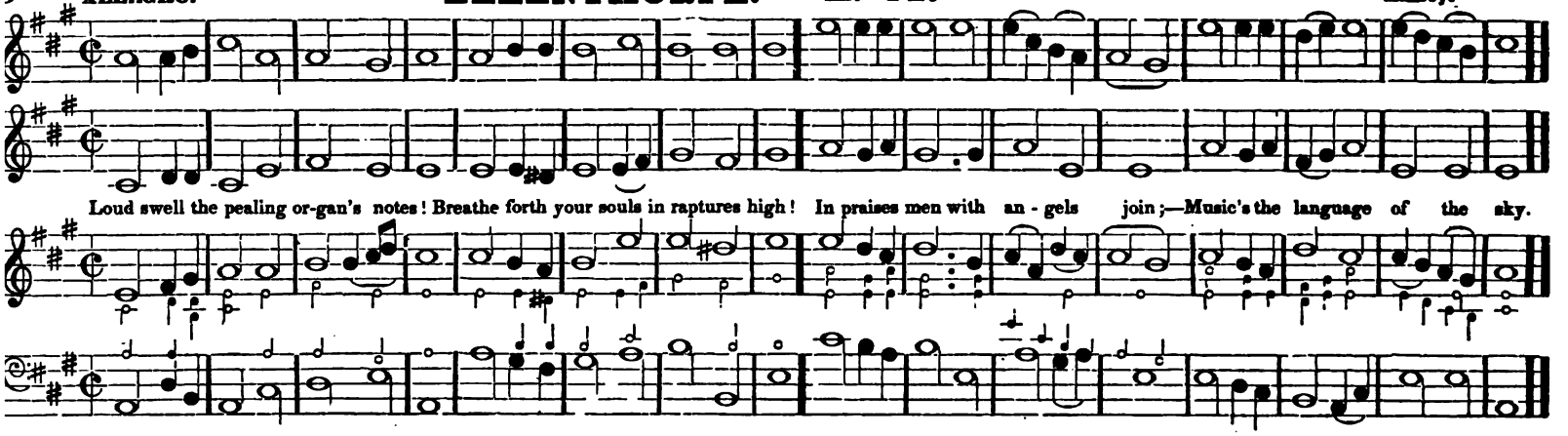
ALLA CAPELLA. **TRURO. L. M.** M # Dr. C. Burney.



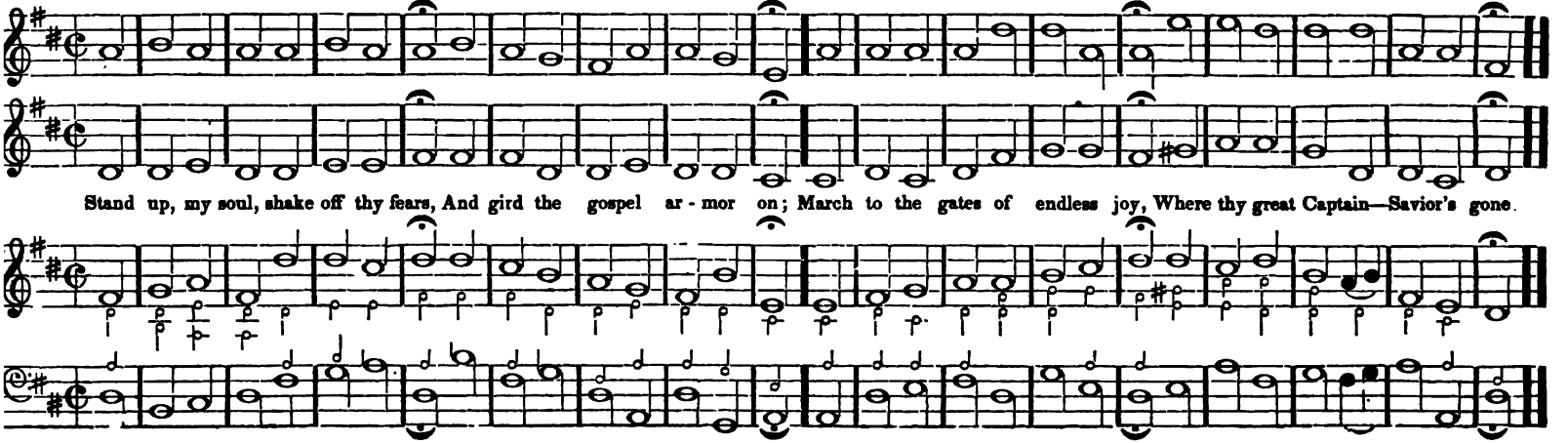
UN POCO ALLEGRO. **LUTON. L. M.** M # Burder.



ALLEGRO. **ELLENTHORPE.** L. M. M # Linley.



CHORAL. **TRENTON.** L. M. M # W. Shield.



ALLEGRETTO.

PARK STREET. L. M. M#

Venus.
No original Hymn.

2d. TREBLE.

Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - - a - - - - bove.

Hark! how they strike their gol - den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love.

UN POCO ALLEGRETTO.

CUMBERLAND. L. M. M

Carey.

SOLO.
2d. TREBLE OR TENOR.
TUTTI.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless; Of all his - - fa-vors mind-ful - prove, And still thy grateful hand con-fess.

SOLO.
TUTTI.

ALLEGRETTO MODERATO.

BATH. L. M. M

Oh let me, gracious Lord, ex - tend, My view to life's ap - proaching end! What are my day's?—a span their line; And what my age compared with thine.

ALLEGRO ASSAI.

ZION'S HYMN. L. M. M

UNISON.

Je-sus demands the voice of joy, Loud through the land let triumph ring; His hon-ors should your songs employ, Let glorious praises hail the King.

UNISON.

ALLEGRETTO MODERATO.

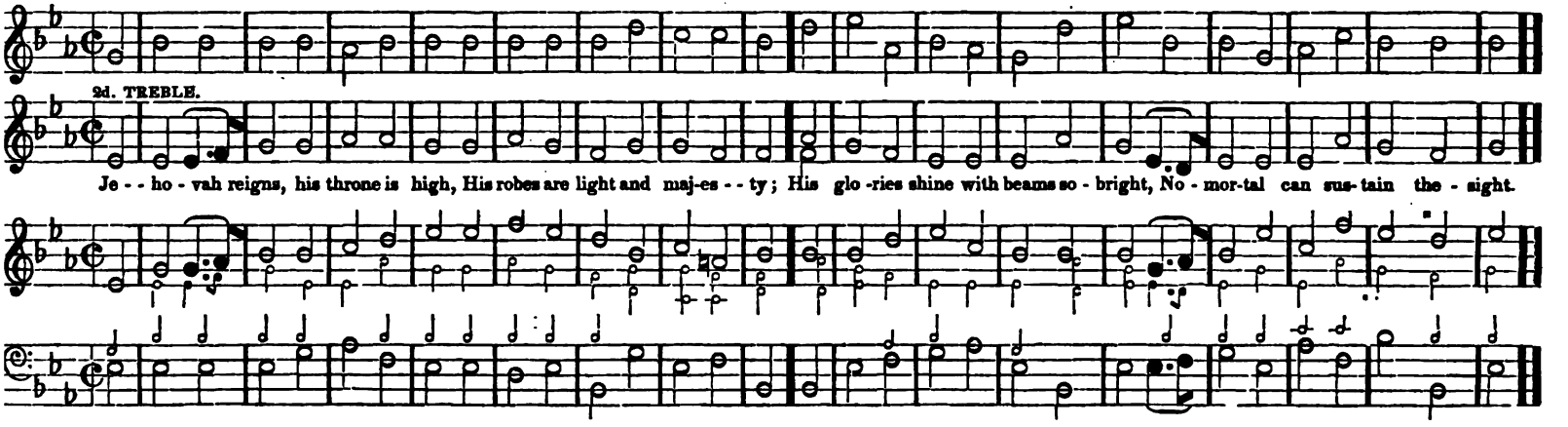
ZION'S CHANT. L. M. M # Hymn Chant.

When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.

CHORAL STYLE.

TIMSBURY. L. M. M

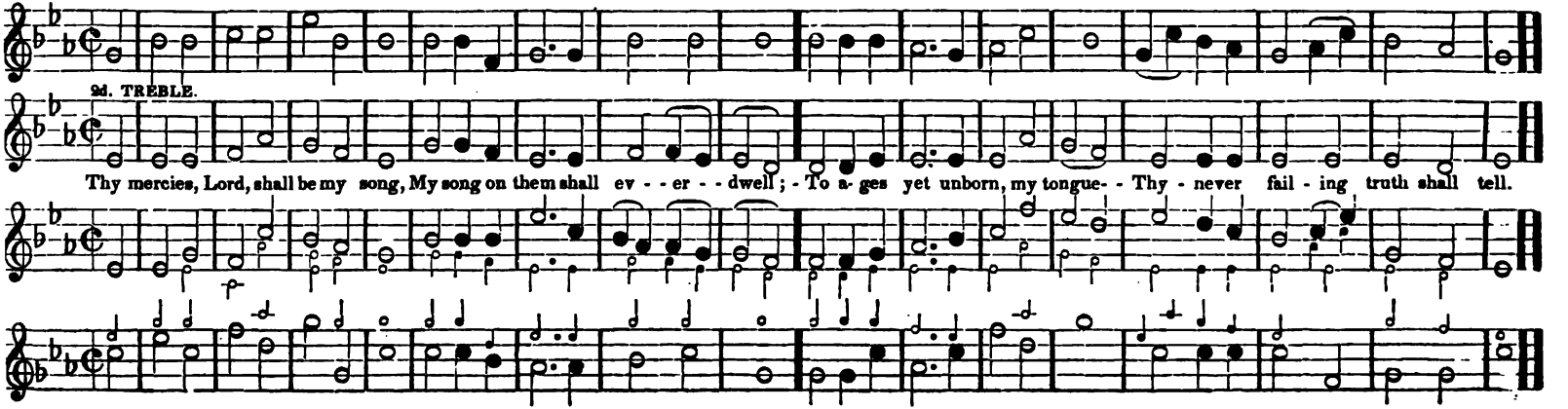
L. Smith.



CHORAL STYLE.

NEW-MARKET. L. M. M

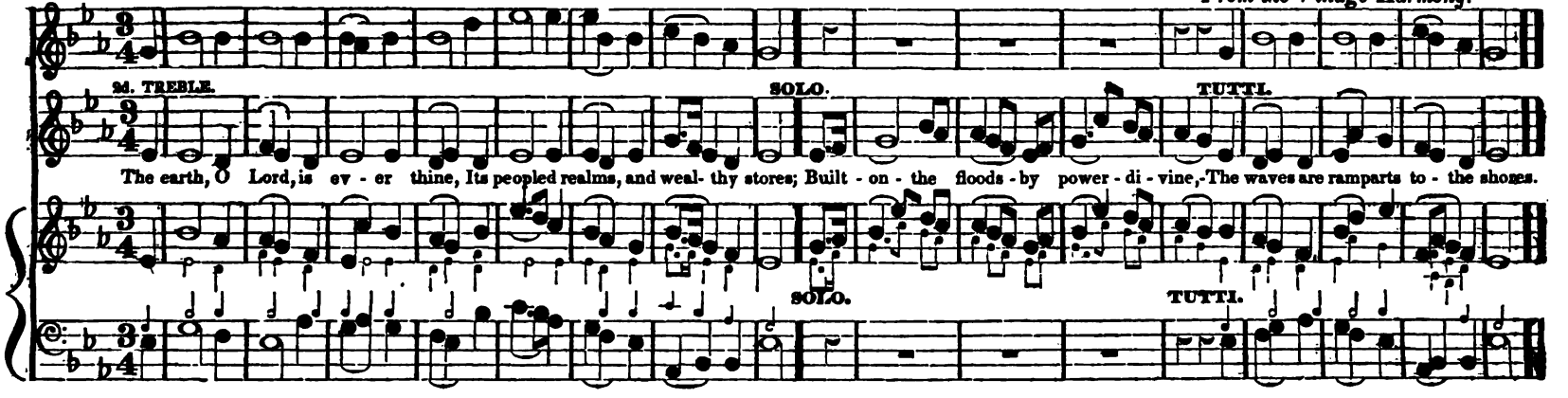
Dr. Wainwright.



ALLEGRO MODERATO.

MORNING HYMN. L. M. M

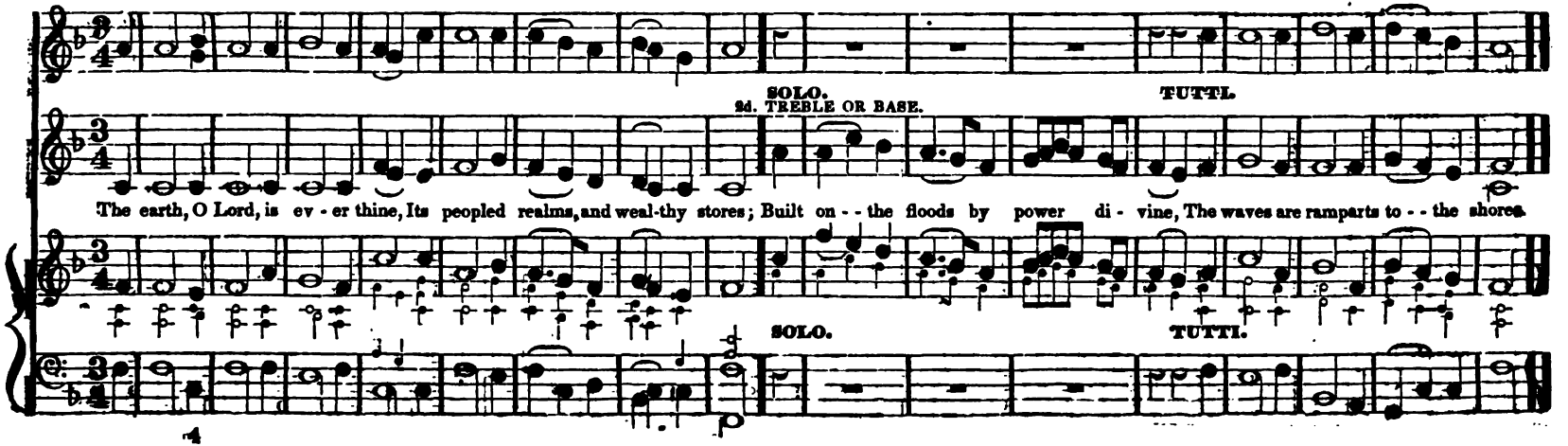
Costellow.
From the Village Harmony.



ALLEGRETTO.

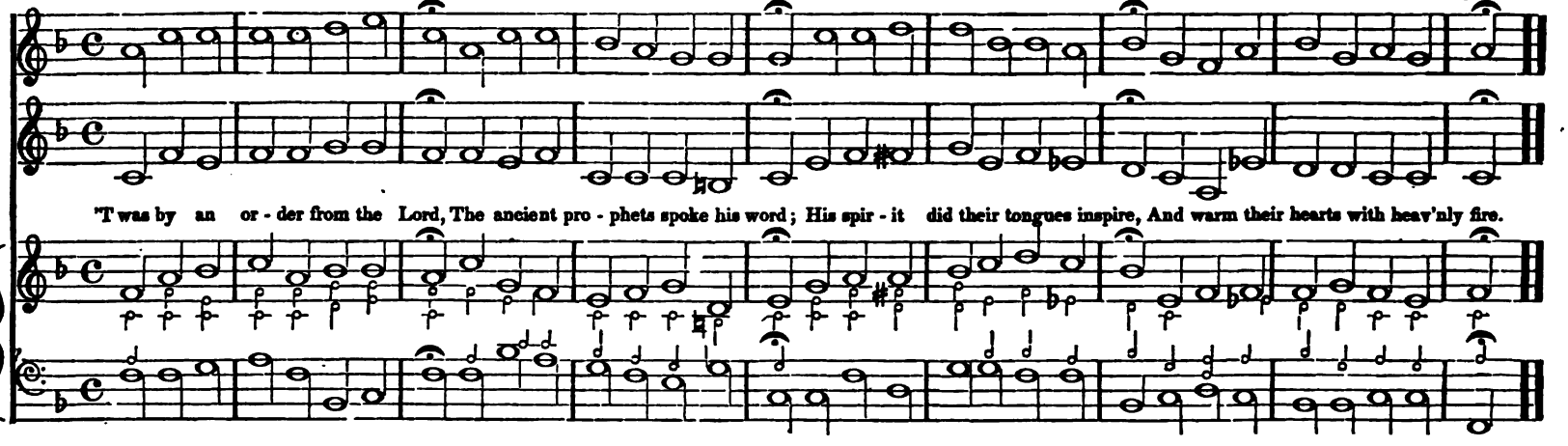
BRENTFORD. L. M. M

Harmo. Sacra. Minor.



THE HOLY CITY. L. M. M

From the American Harp.

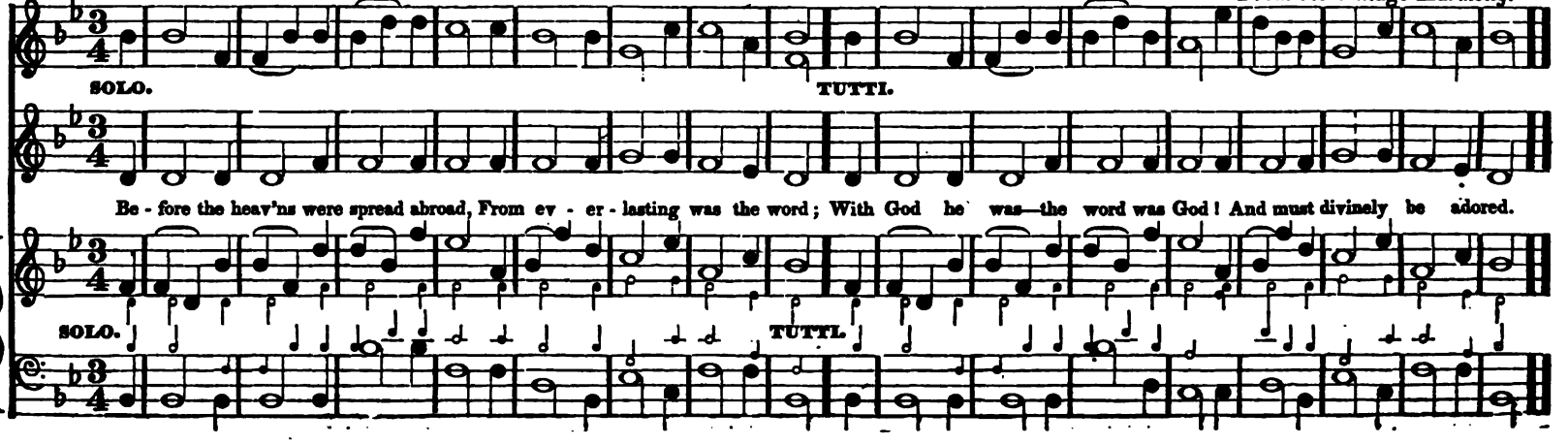


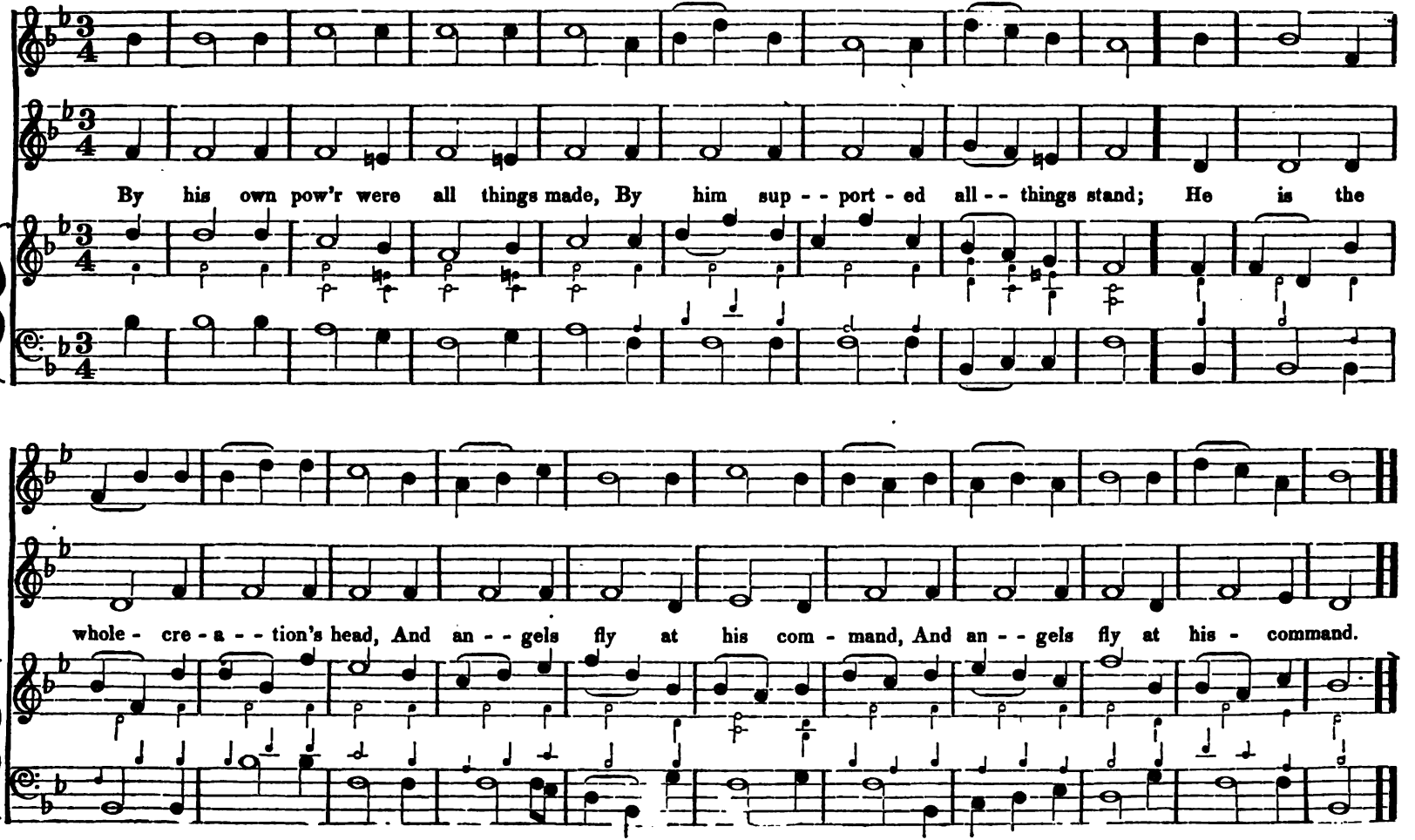
UN POCO ALLEGRETTO.

ITALY. L. M. Two Stanzas. M

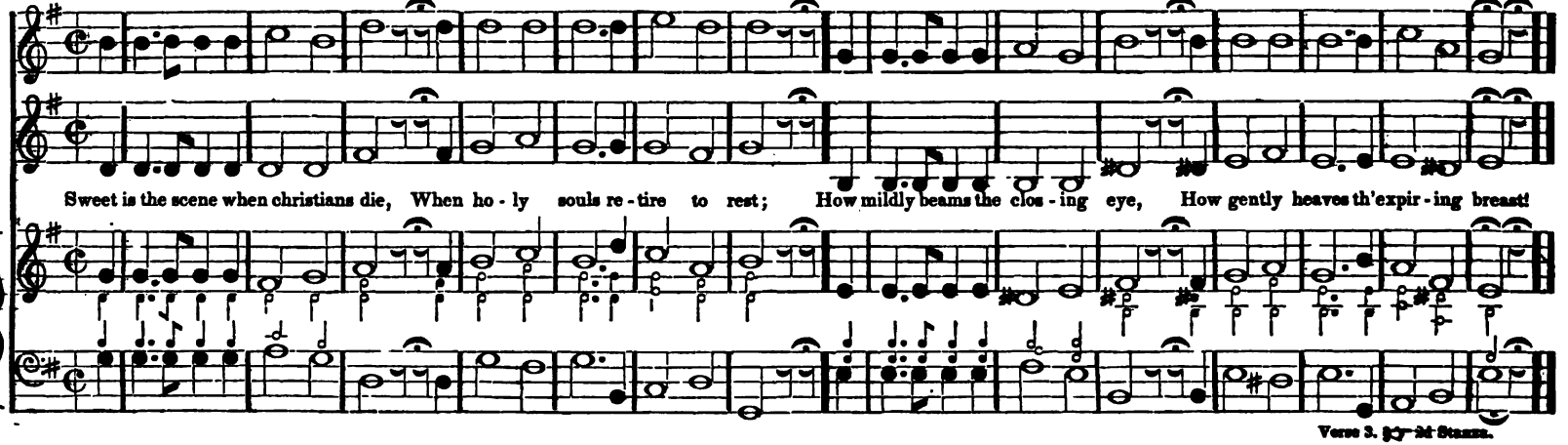
By Zacchini.

From the Village Harmony.




By his own pow'r were all things made, By him sup - - port - ed all - - things stand; He is the
whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

ALLA CAPELLA. **NATIONAL CHANT. L. M. M #** **Double Hymn Chant.**

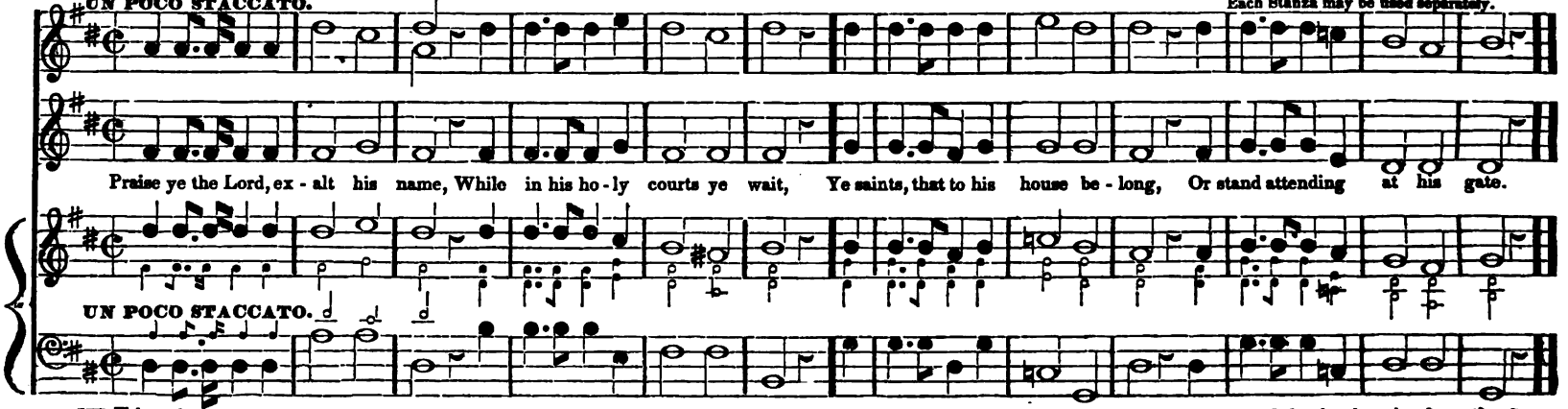


Verse 3. 3d & 2d Stanza.

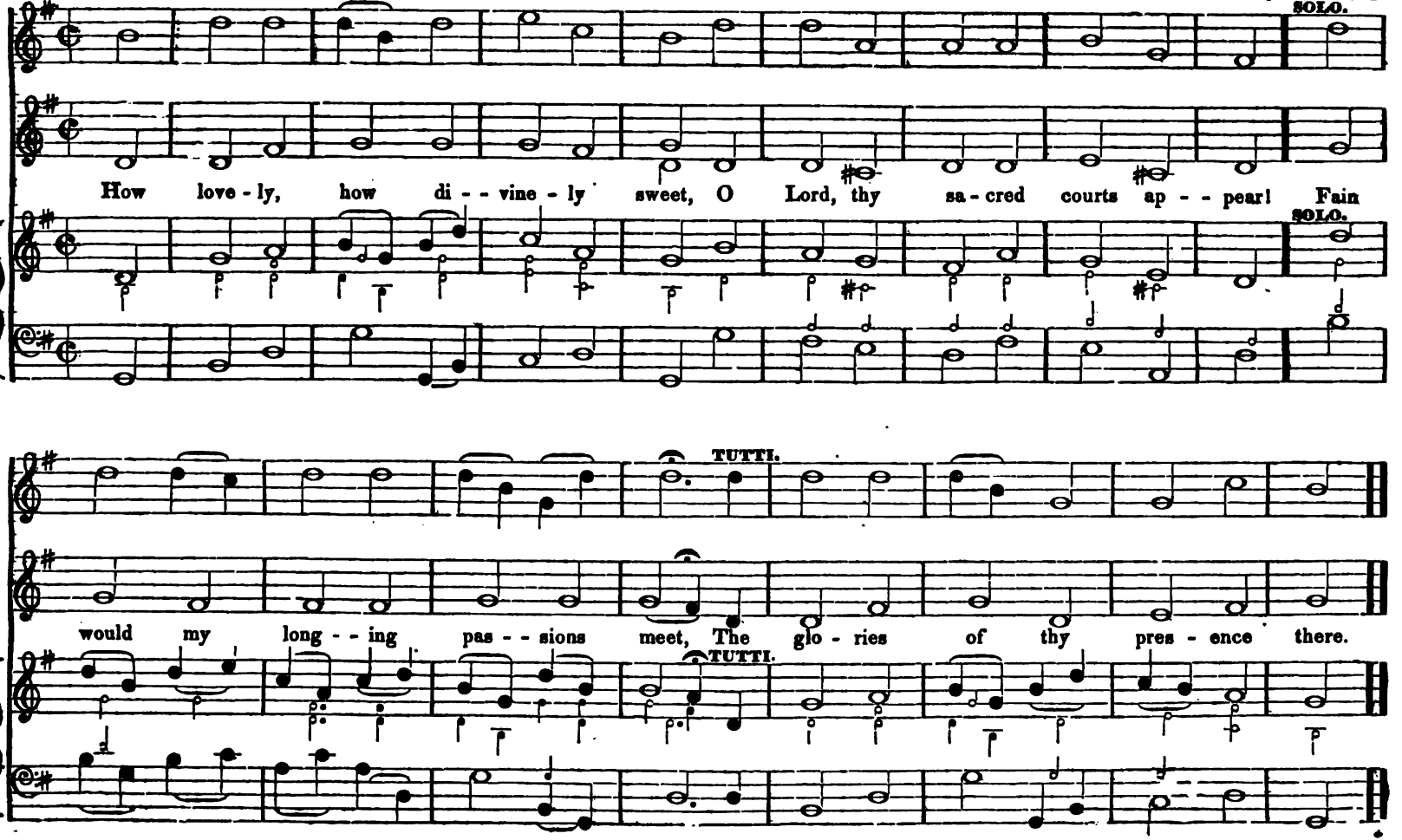
ALLA CAPELLA. **NATIONAL CHANT. L. M. M #** **Second Stanza.**

Each Stanza may be used separately.

UN POCO STACCATO.



ALLEGRO MODERATO. **PORTUGAL. L. M.** M♯ T. Thorley.



UN POCO ALLEGRO.

NEW MEDWAY. L. M. M

Hymn.
Or short Anthem.

Go, worship at - Im - manu-el's - feet, See in - his face what won - - ders meet; Earth is - too nar - row to - - ex - - press, His - worth his

CODA ANTHEM.

FF ALLO: VIVACE.

P

glo - - ry or - - his grace, His worth, his glo - - ry or - - his grace. Blessed be the Lord God of Is ra - el, A - - - - - men.

HYMN FINE.

FF

P

ANDANTE. **WINCHESTER. L. M.** M # Old German Choral, altered by Dr. Craft.

My God, accept my early vows, Like morning incense in - thy house, And let my mighty worship rise, Sweet as the ev'ning sacri - fice.

ALLEGRO. **ALFRETON. L. M.** M # W. Beastall.

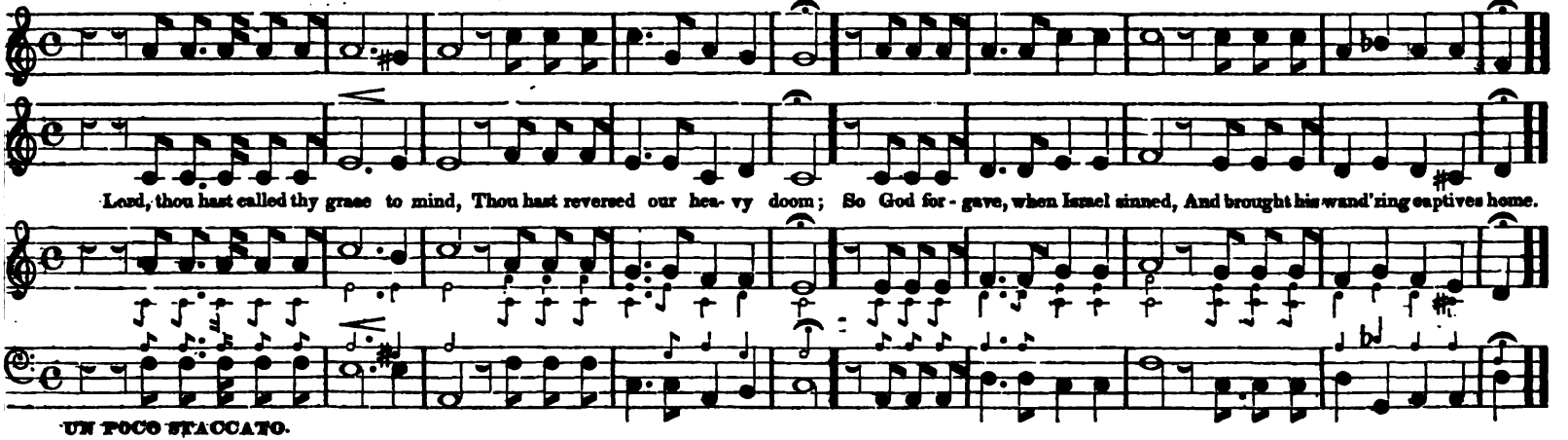
2d TREBLE.

Great God, whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the kingdom to thy Son, - Extend his pow'r, exalt his throne.

ORGAN

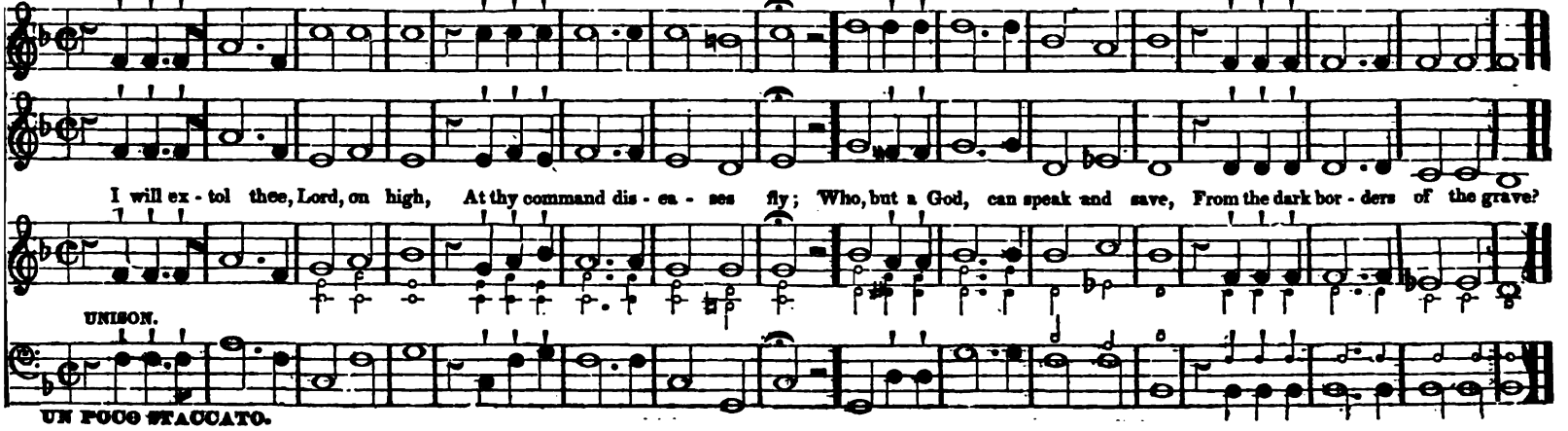
ALLO: MODERATO.

MEETING CHANT. L. M. M # Hymn Chant.



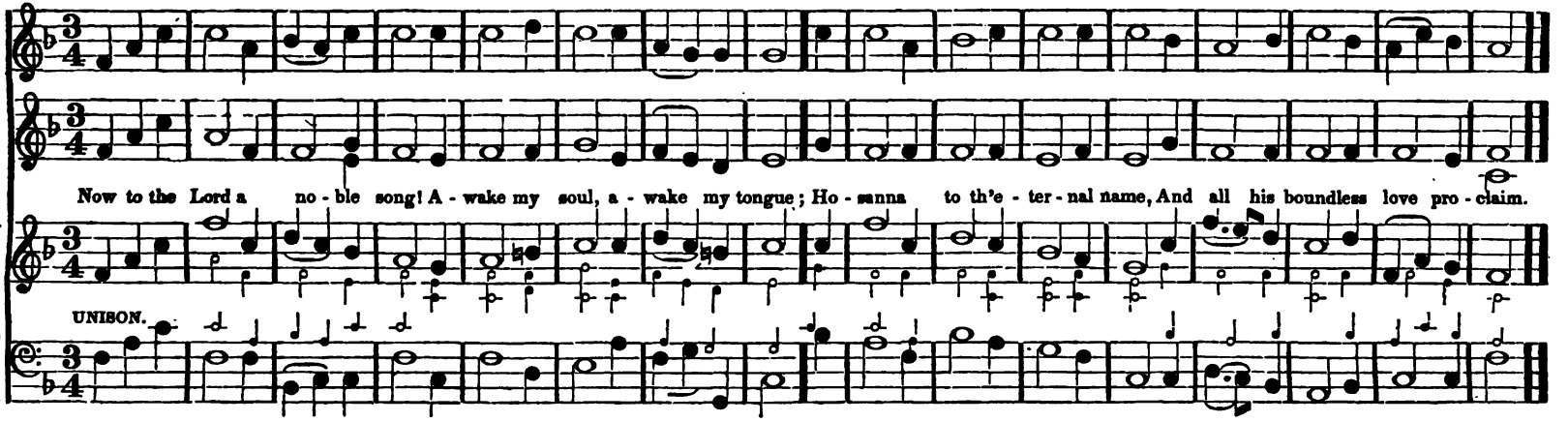
ALLA BREVE.

CATHEDRAL CHANT. L. M. M # Hymn Chant.



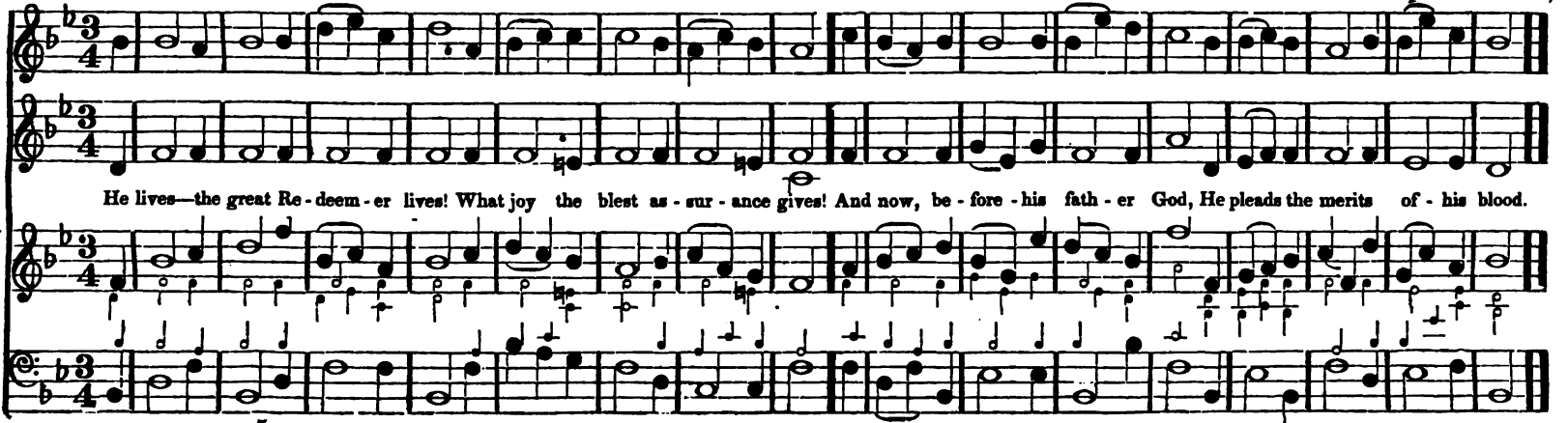
ALLEGRO.

ROTHWELL. L. M. M



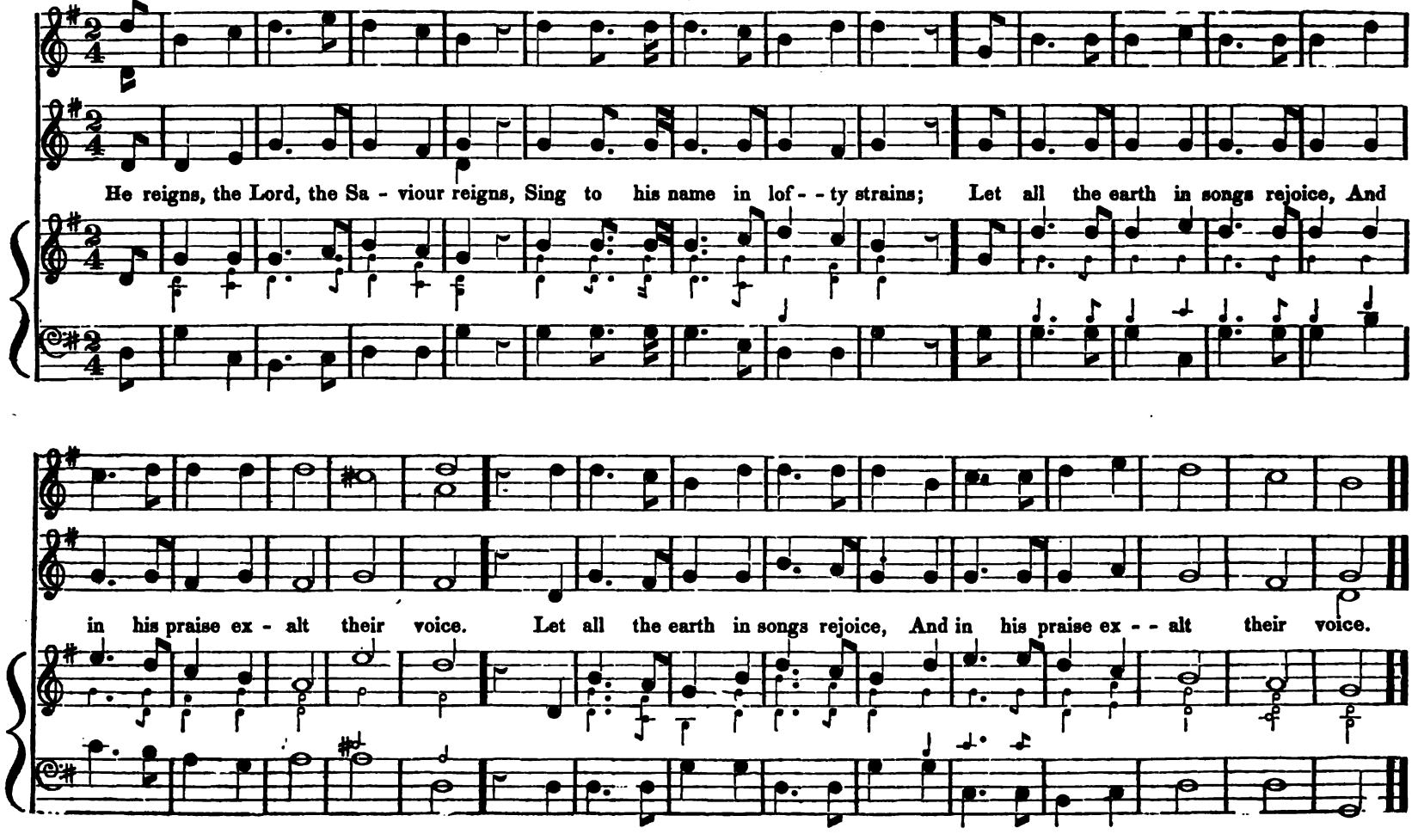
ALLEGRETTO.

HEIDELBERG. L. M. M



ALLEGRO MODERATO.

SOUTH BOSTON. L. M. or L. P. M.



ALLEGRO ASSAI.

MIDDLEBURY. L. M.

M #

M. TREBLE.

Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - so - - - di - - - vine; My days of - praise shall

SOLO.

TUTTI.

ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and. - thought, - and - be - ing last.

SOLO.

TUTTI.

UN POCO ALLEGRETTO.

MOLSDORF. L. M. M

SOLO. 2d TREBLE or TENOR.

When I sur - - vey the wond' - rous Cross, On which the Prince of glo - - ry died; My rich - - est gain I count - but loss, And

ORGAN.

TUTTI.

pour con - tempt on all - my pride. My rich - est gain I count but loss, And pour con - - tempt on all - my pride.

TUTTI.

ALLEGRETTO.

BLUE HILL. L. M. M

2d TREBLE.

Jesus! And shall it ev - er be, A mor - tal man a - sham'd of thee; A - sham'd of thee whom angels praise, Whose glo - ries shine through endless days.

ALLEGRO MODERATO.

BLUE ISLAND. L. M. M

How blest the sa - cred tie that binds, In un - ion sweet ac - - cord - ing minds; How swift the heav' - nly course they run; Whose faith, whose hopes, whose hearts are one.

UN POCO ALLEGRO.

SEASONS. L. M.

M #

Pleyel.

Not an original Hymn.

SOLO. TUTTI.

Thy goodness Lord doth crown the year, Thy paths drop fatness all - a - round; And barren wilds - thy praise - declare, And vo - cal hills - return the sound.

SOLO. TUTTI.

ALLEGRETTO MODERATO.

EVENING HYMN. L. M.

M b

J. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with be - hold - ing van - i - ties! Welcome, sweet sleep, that driv'st away, The toils and follies of - the day.

MODERATO.

ETTINGHAM. L. M. M

SOLO. Tenor or 2d. Treble. TUTTI.

At an - chor laid, re-mote from home, Toil - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no long-er stay, But swell my sails and speed my way.

SOLO. ORGAN. TUTTI.

ALLEGRO ASSAI.

WITHINGTON. L. M. M

When I sur - vey the wond'rous cross, On which the Prince of glo-ry died; My rich-est gain I count my loss, - - And pour contempt on all my pride.

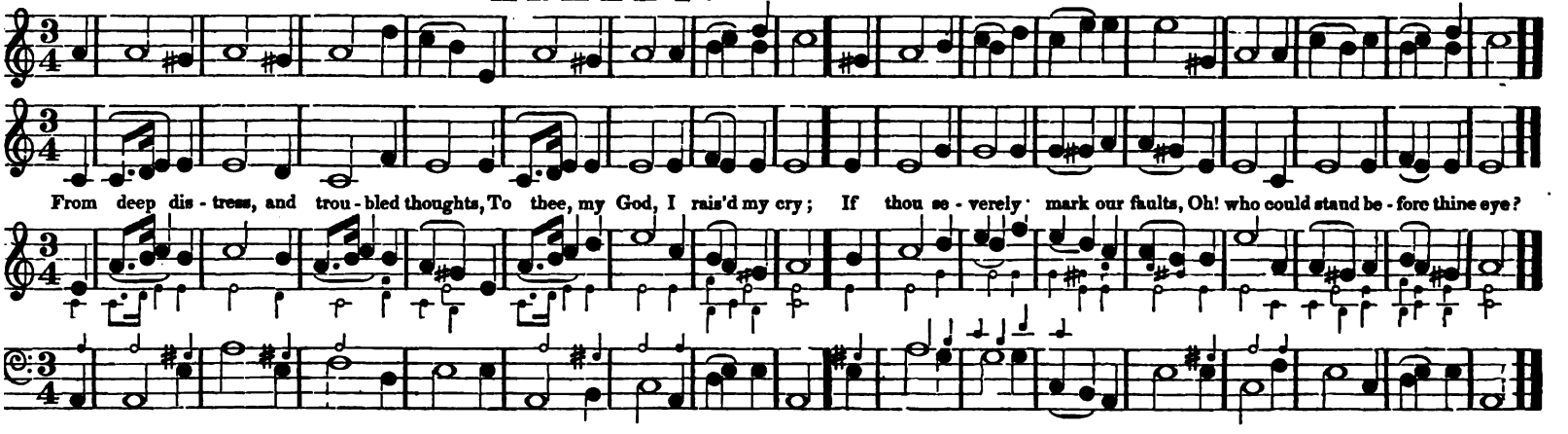
D

MODERATO E LAMENTOSO.

ARMLEY. L. M.

M ♭

T. Williams.

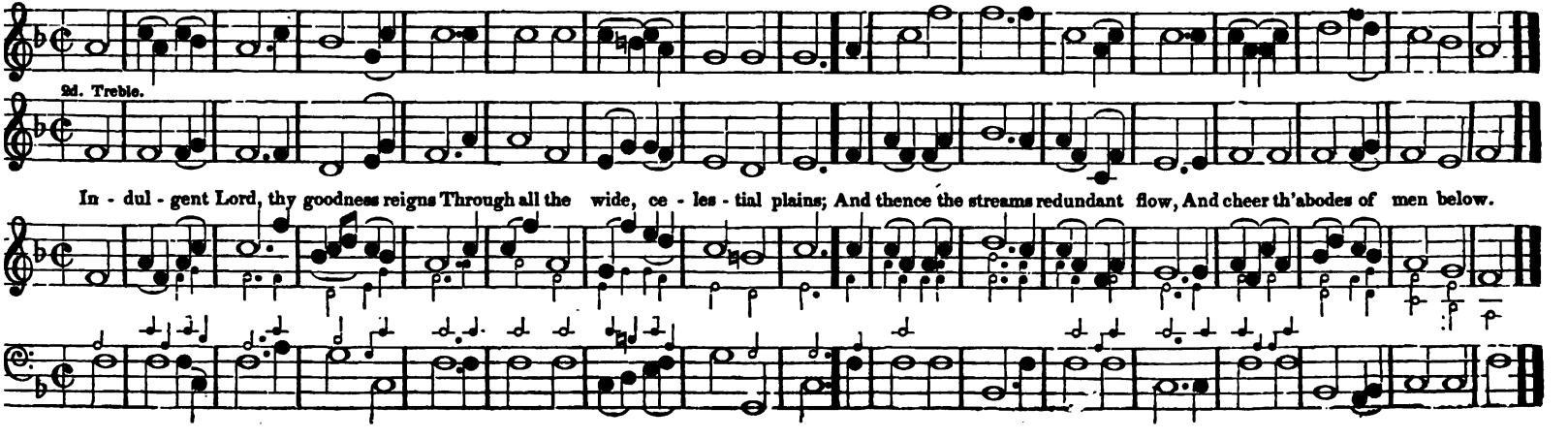


ALLEGRO MODERATO.

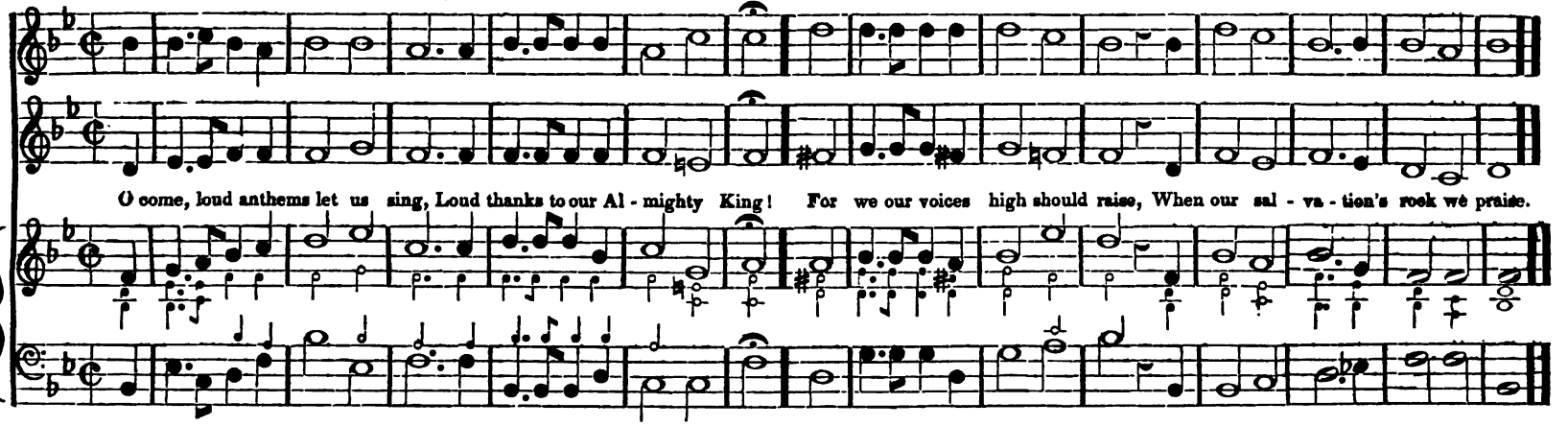
SHOEL. L. M.

M ♯

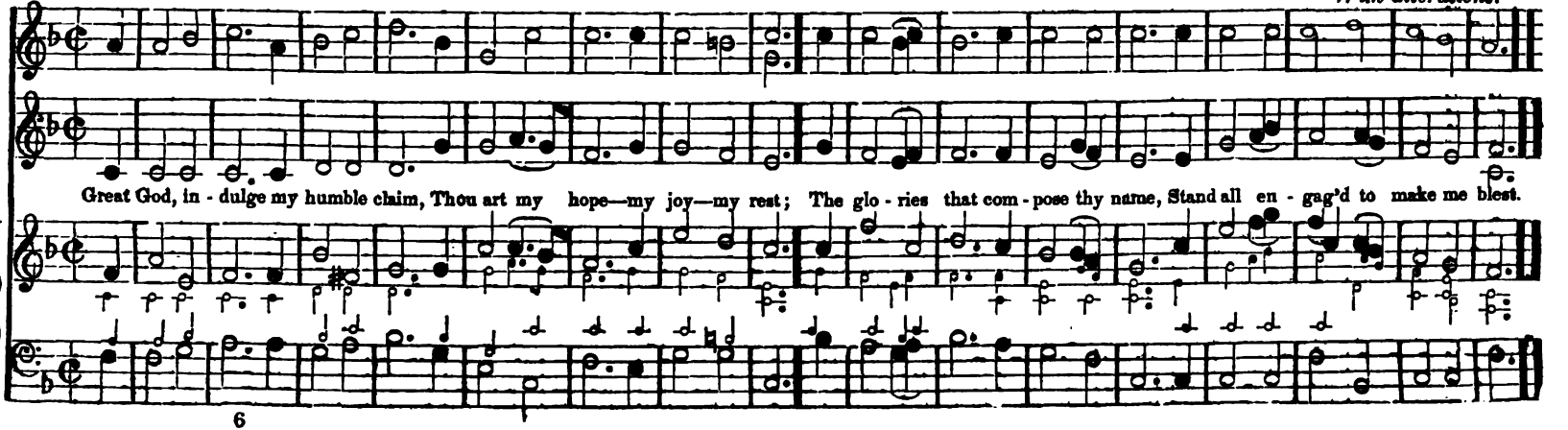
Shoel.



ALLA BREVE. **NEW STERLING.** L. M. M # Hymn Chant.



UN POCO ALLEGRO. **STODDARD.** L. M. M # Stevenson. *With alterations.*



ANDANTINO CHORALMENTE.

BABYLON. L. M.

M b

German Choral.
Altered by Ravenscroft.

Show pi - ty, Lord! O Lord, for - give! Let a re - pent - ing sin - ner live! Are not thy mercies large and free? May not a sin - ner trust in thee?

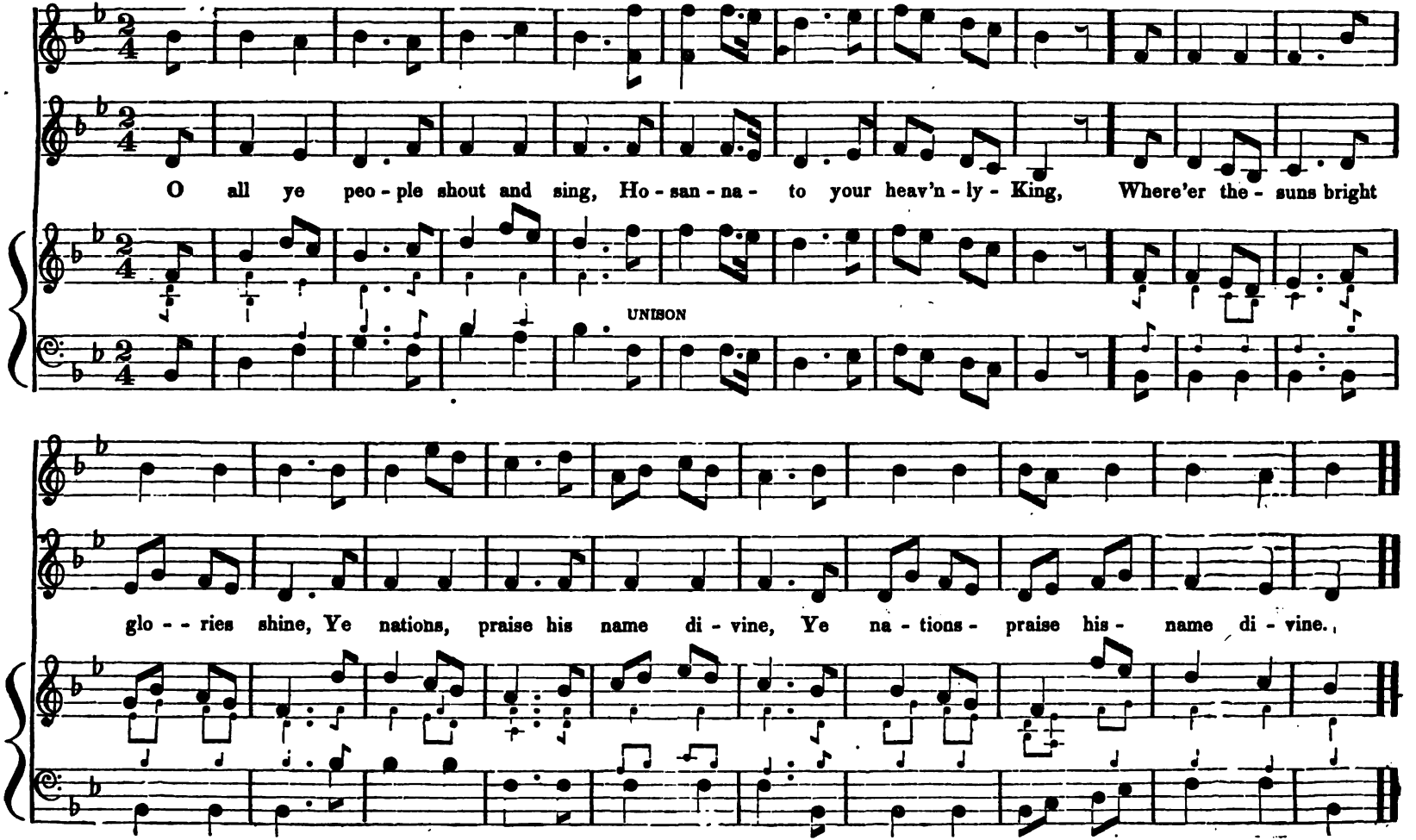
UN POCO ALLEGRO.

LEEDS. L. M.

M #

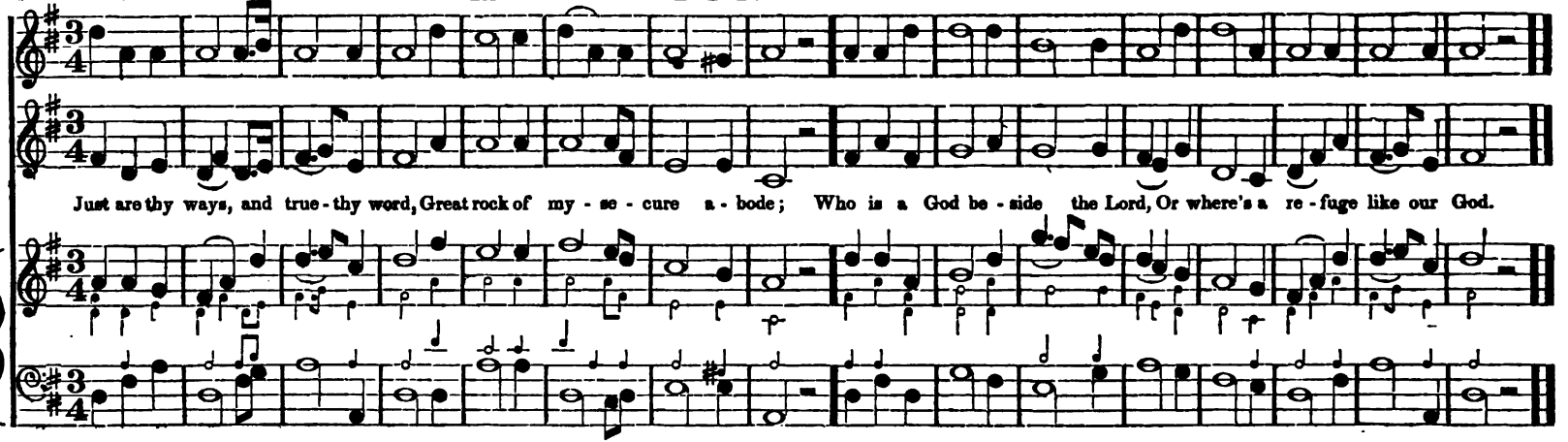
Dr. Madan.

Great God, to thee my ev' - ning song With humble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise.


O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright
UNISON
glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.

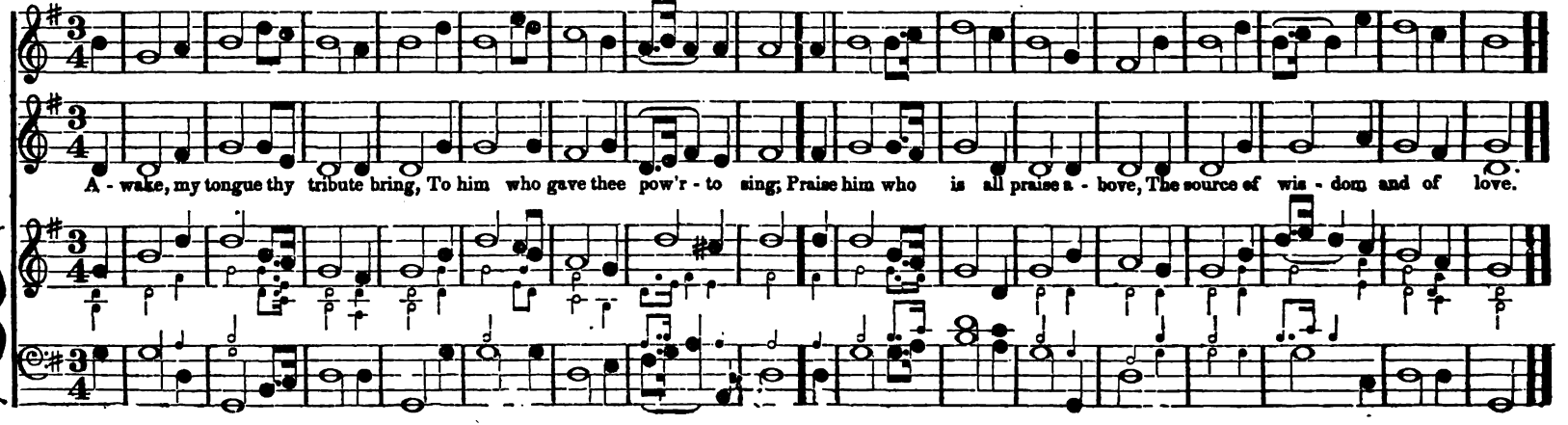
ALLEGRO ASSAI.

WARRINGTON. L. M. M



ALLEGRO.

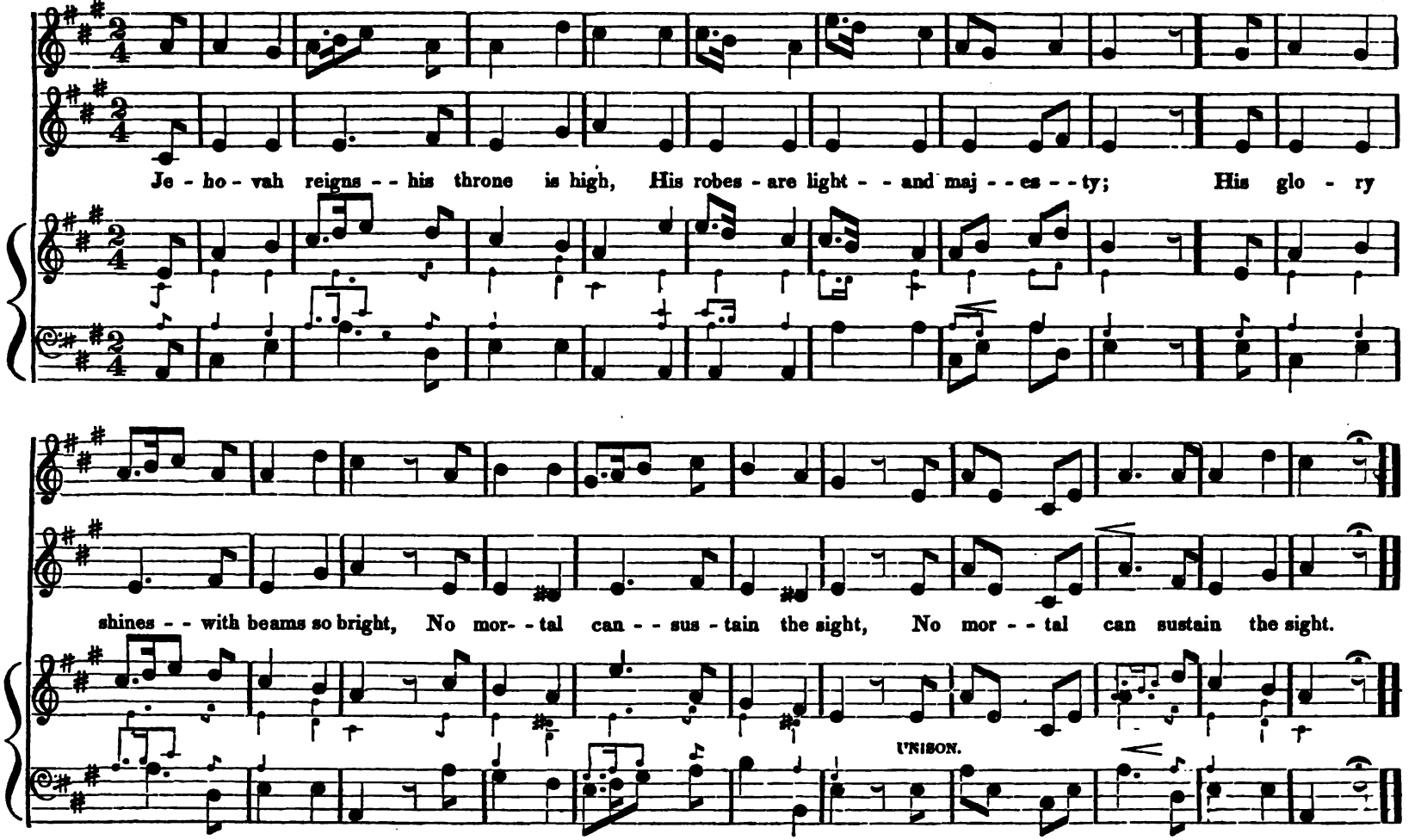
PILESGROVE. L. M. M



ALLEGRETTO.

LEYDEN. L. M. M

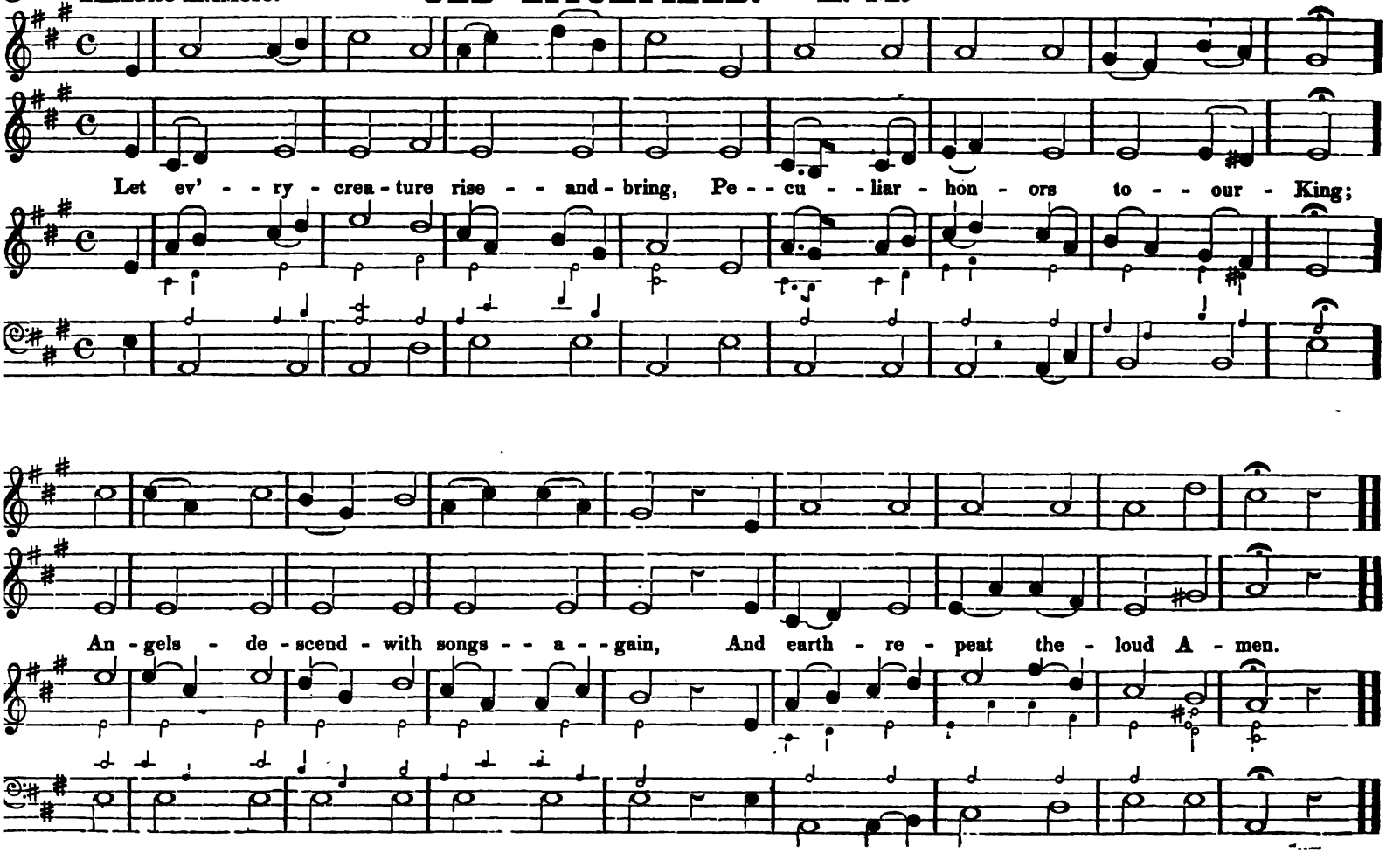
Costellow.



ALLEGRO ANIMOSO.

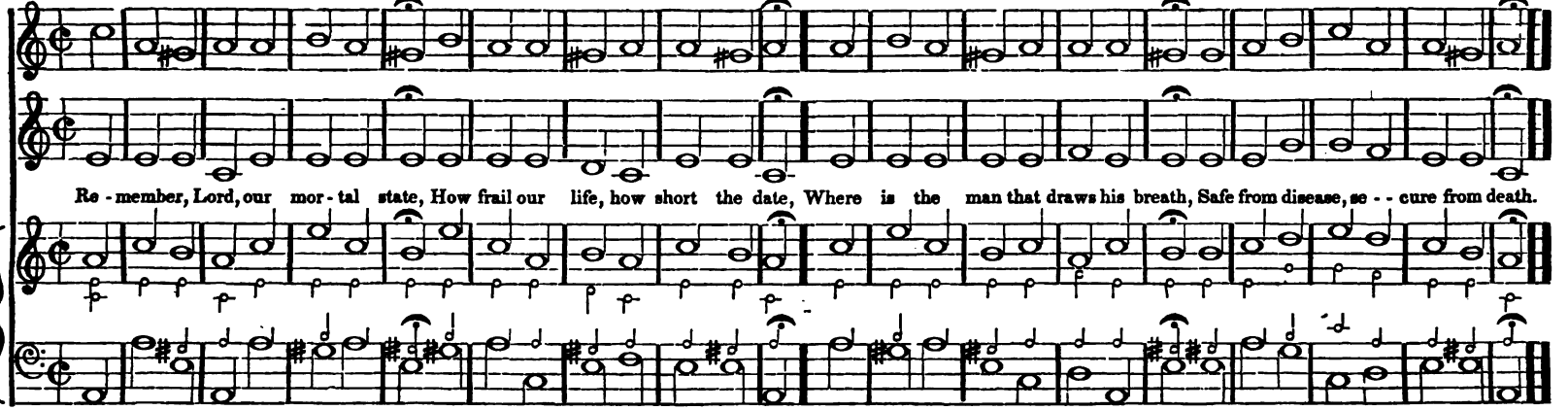
OLD LITCHFIELD. L. M.

M #



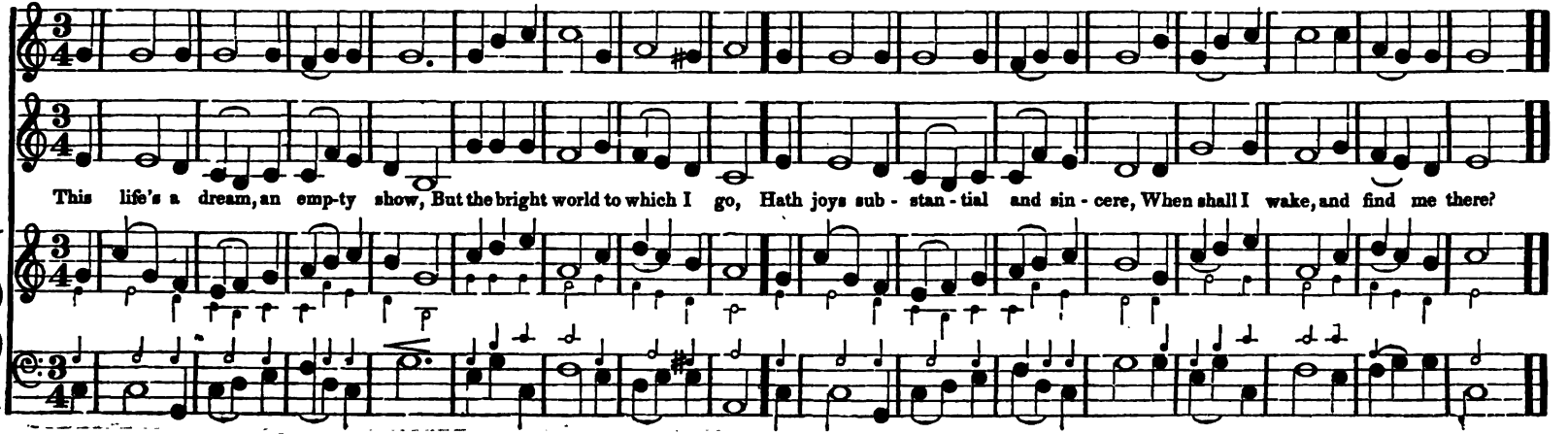
CHORAL.

OLD GROTON. L. M. M b

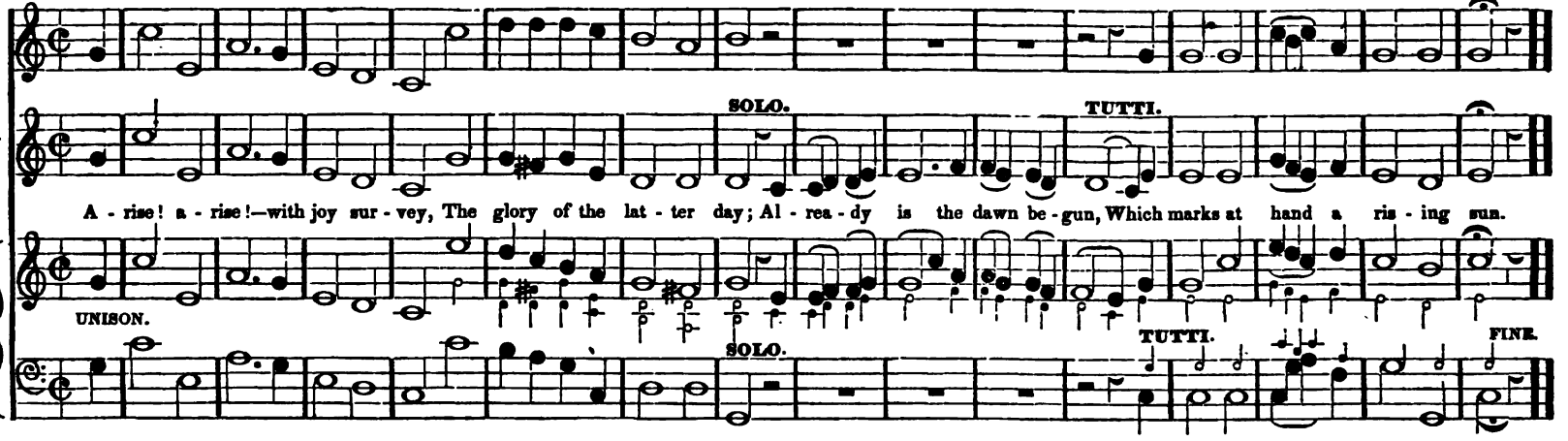


ALLO MODERATO.

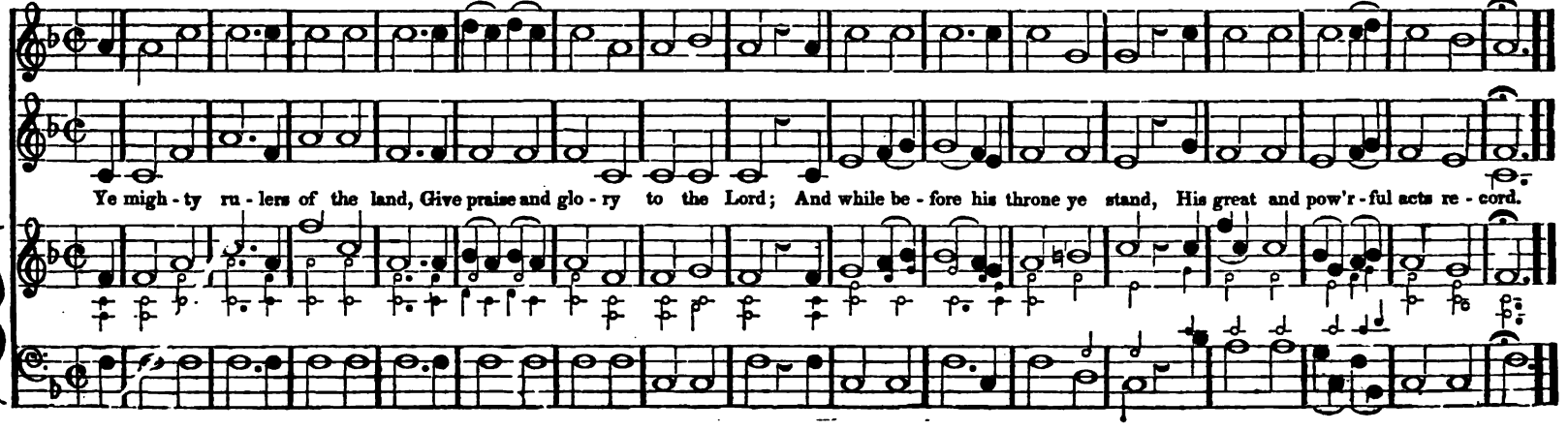
ISLINGTON. L. M. M



ALLA CAPELLA. **CALVIN. L. M.** M # **Or First Stanza.**



ALLA CAPELLA. **MELANCHTHON. L. M.** M # **Second Stanza.**

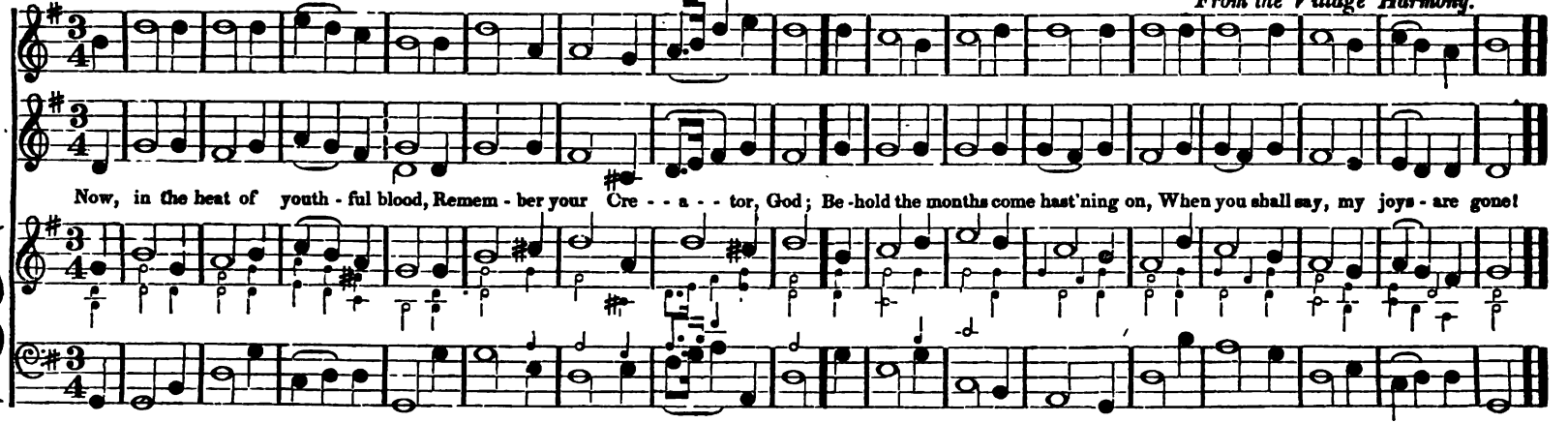


ALLEGRETTO.

ANGEL'S HYMN. L. M.

M #

W. Tansur.
From the Village Harmony.

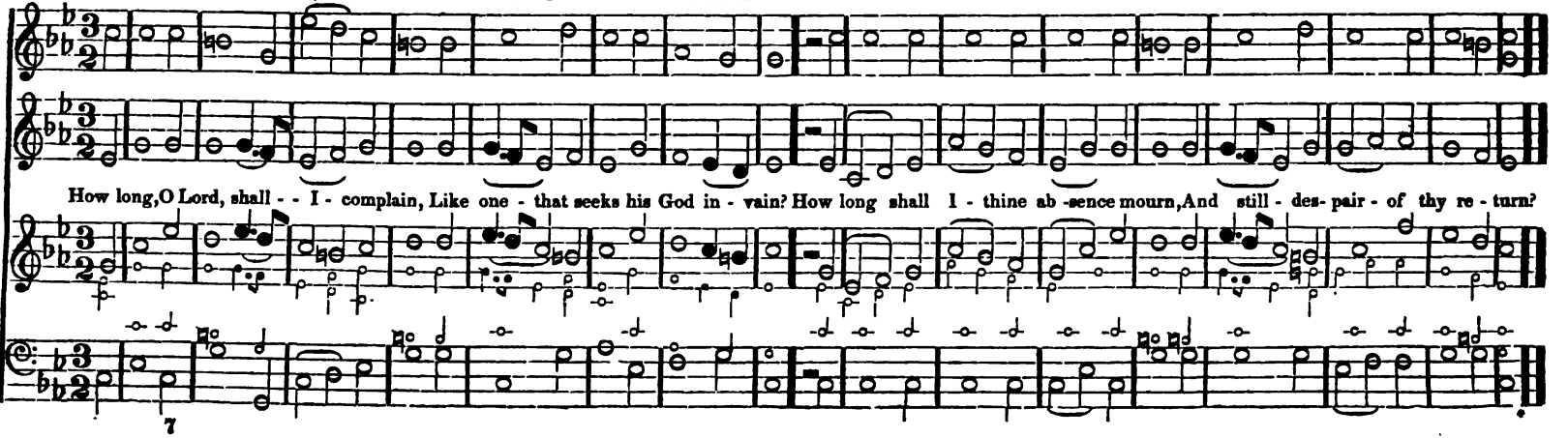


ALLEGRO.

BROOKFIELD. L. M.

M b

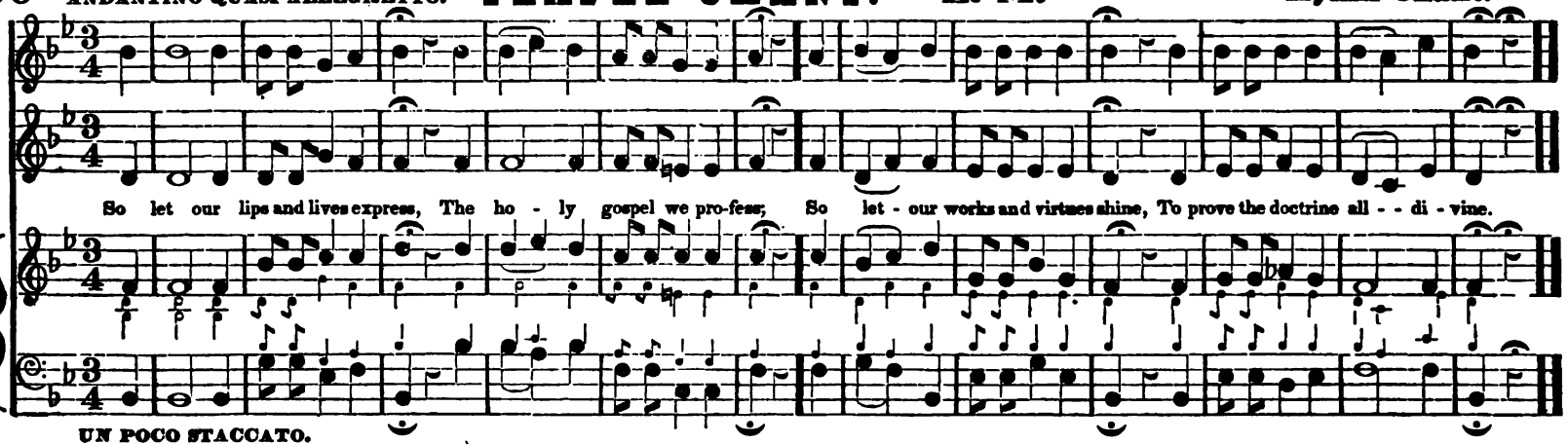
W. Billings.



ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

M # Hymn Chant.

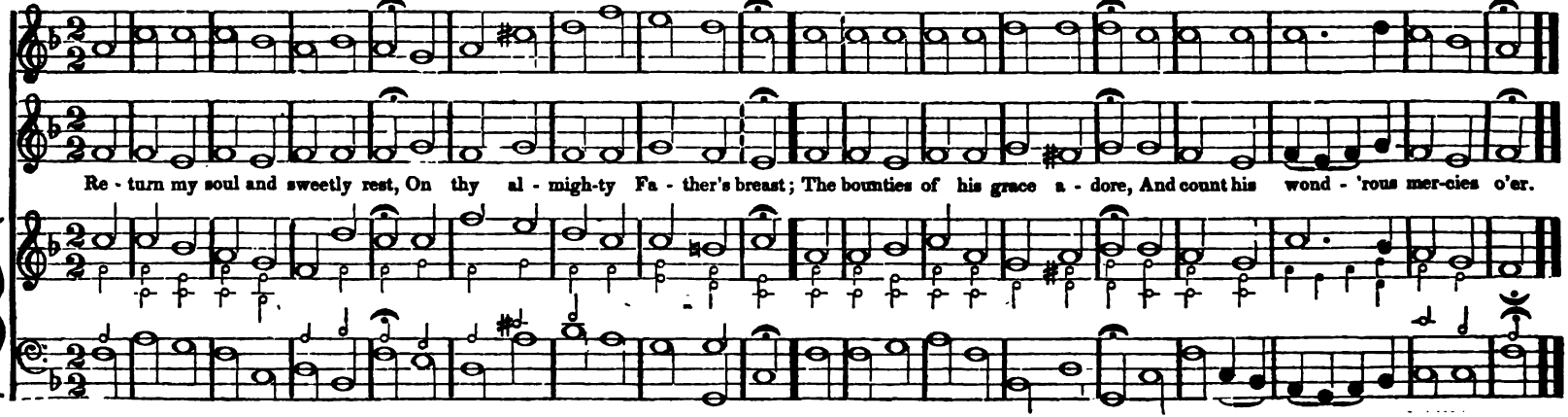


CHORAL.

NAZARETH. L. M.

M #

S. Webbe.

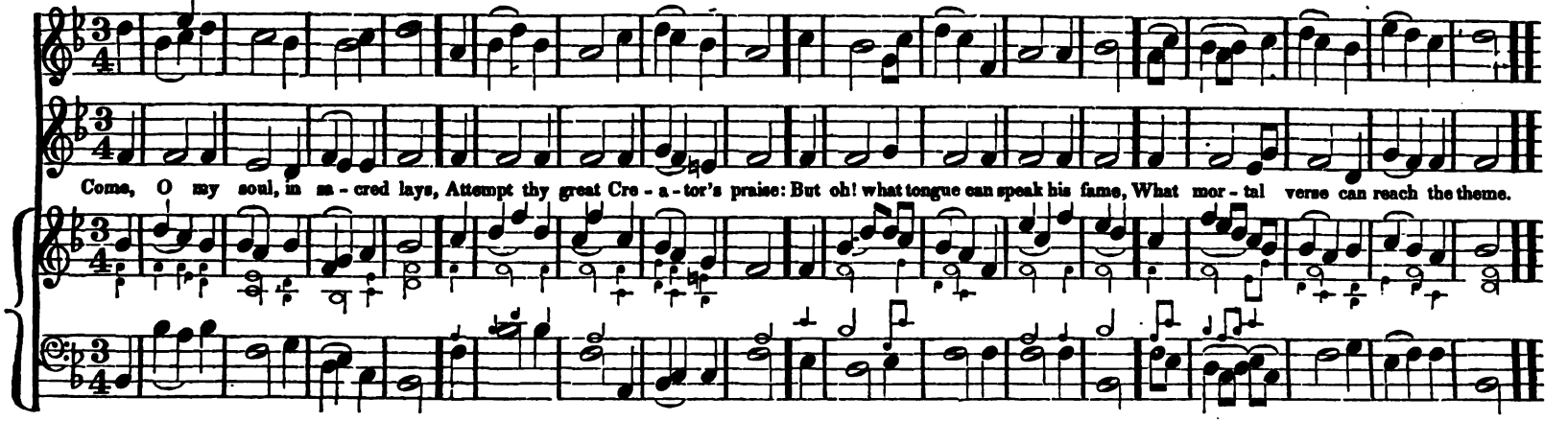


ALLEGRO.

ATLANTIC. L. M.

M #

George Oates.

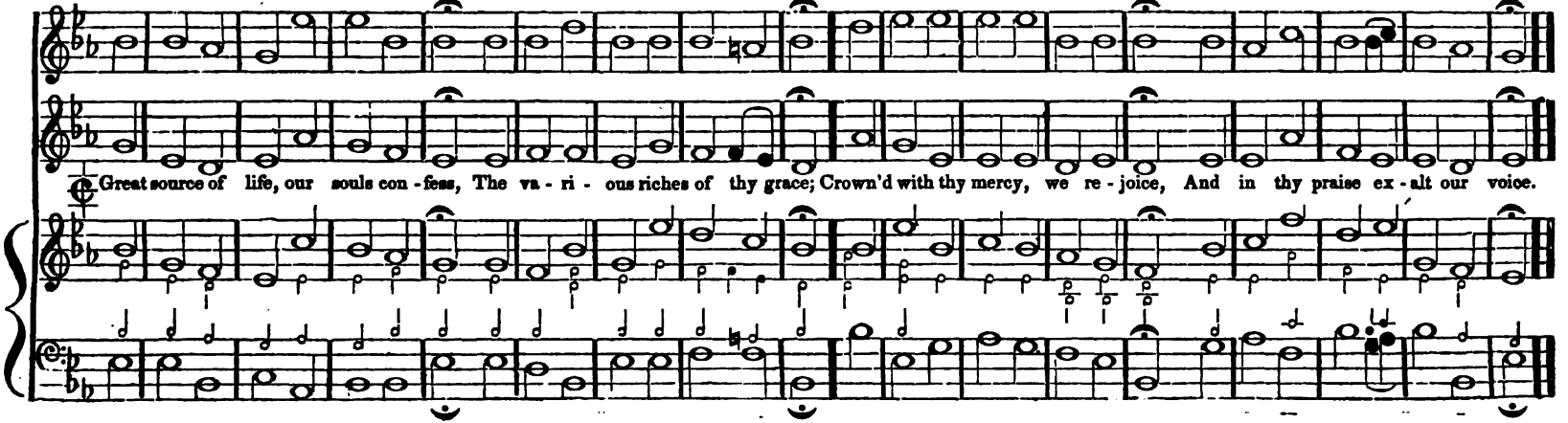


CHORAL.

St. PAUL'S. L. M.

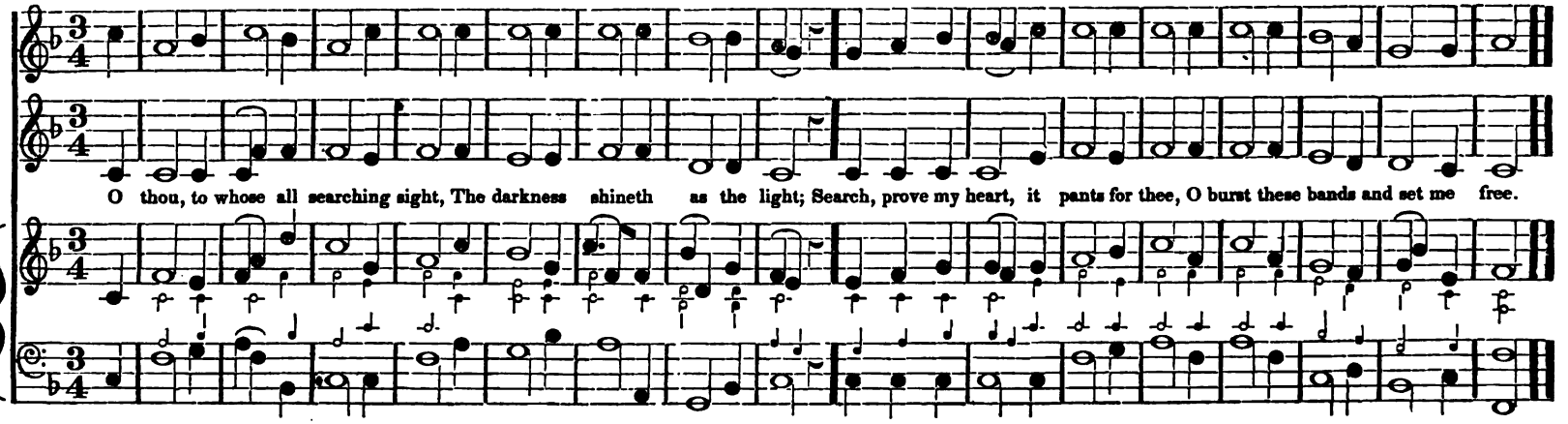
M#

Dr. Green.



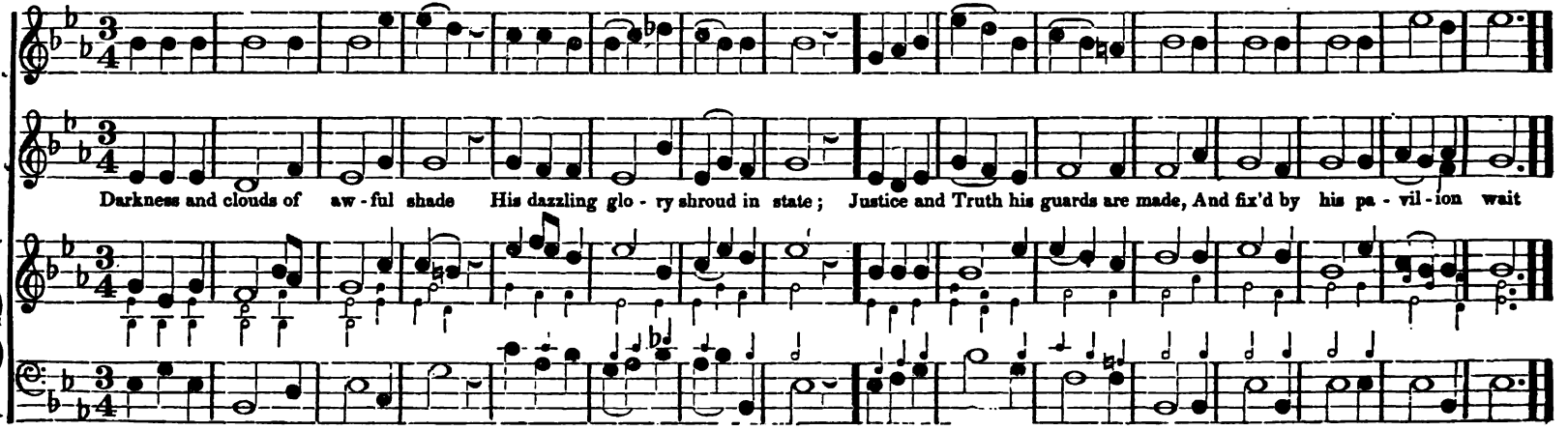
52 MODERATO

DANVERS. NEW L. M. M



ALLEGRO.

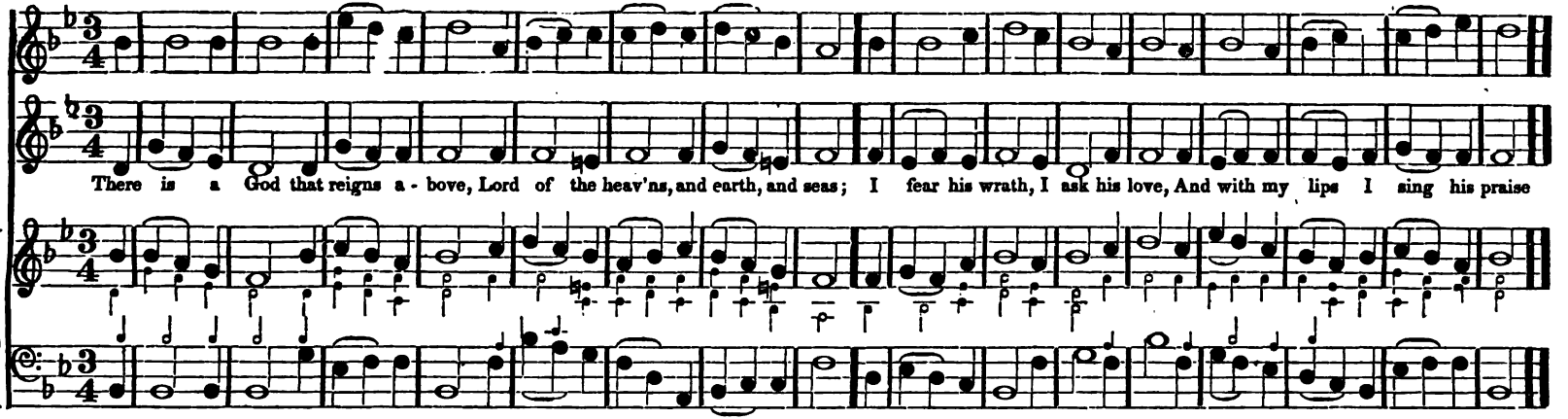
97th PSALM. L. M. M # Tuckey.



UN POCO ALLEGRETTO.

ALL SAINTS. L. M. M

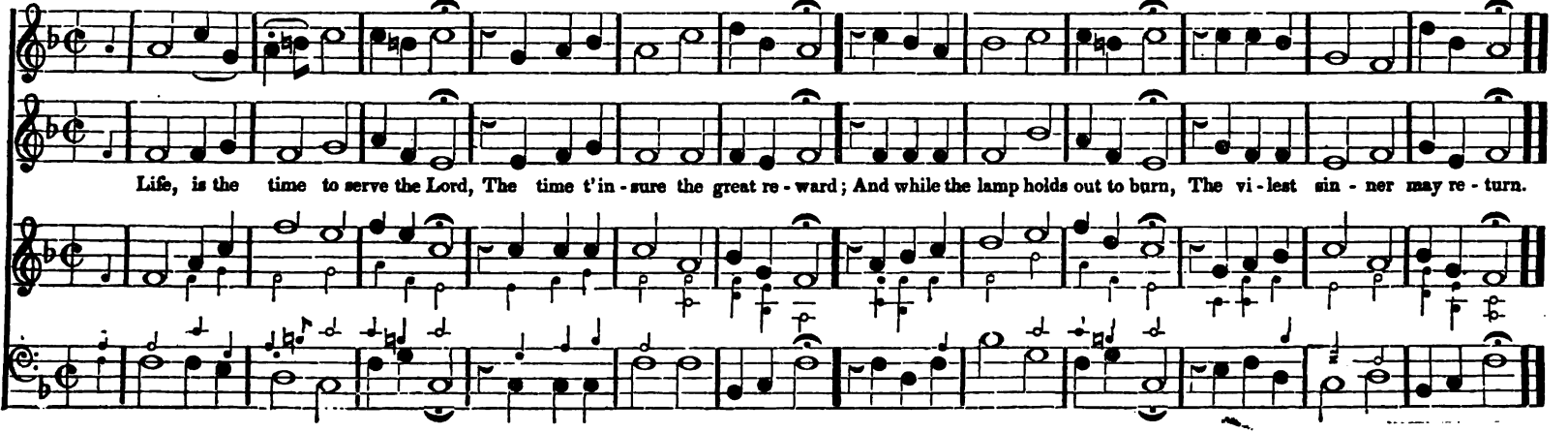
W. Knapp.



UN POCO ALLEGRO.

WELLS. L. M. M

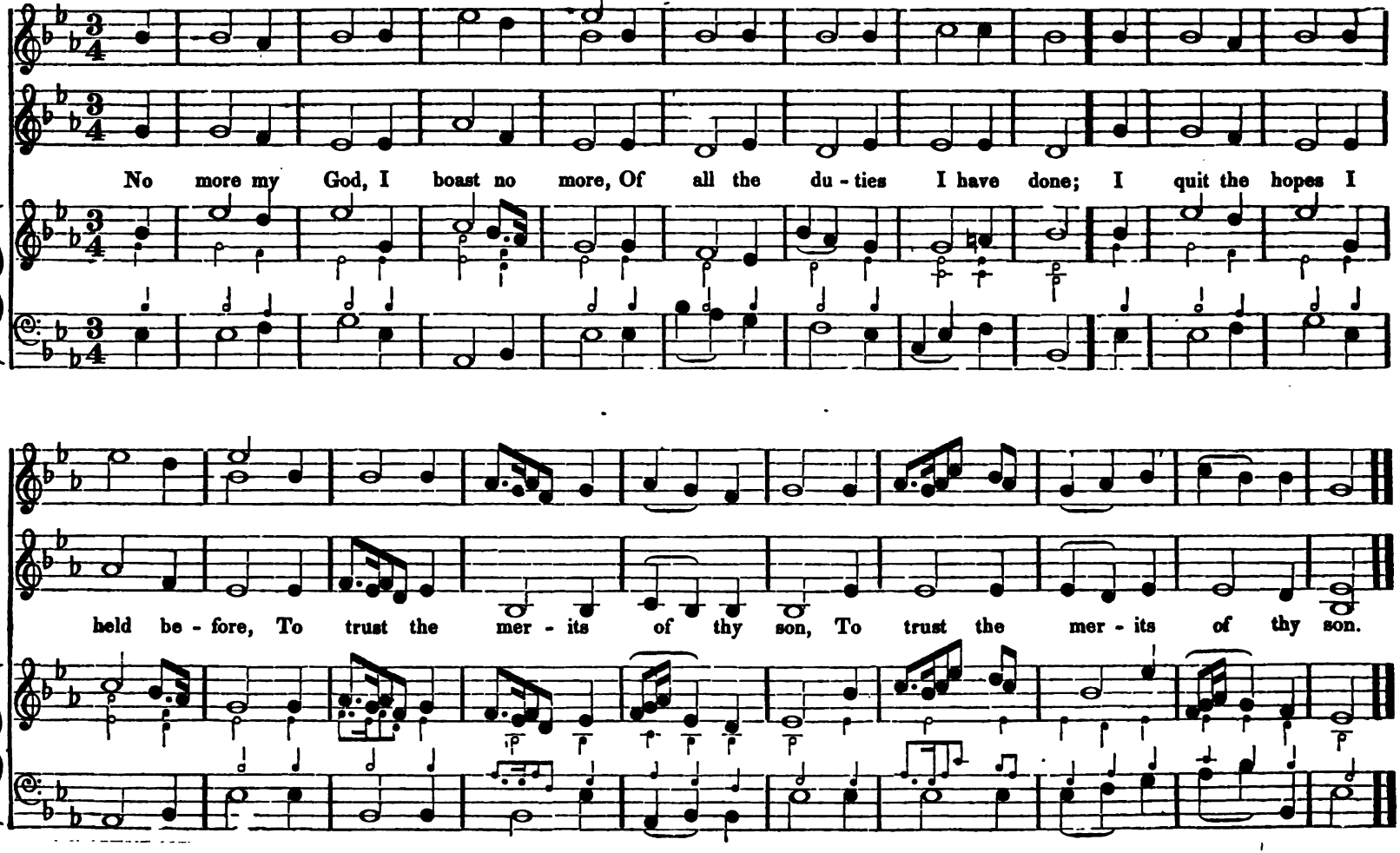
Holdrad.



ALLEGRETTO MODERATO.

SURRY. L. M. M

Castellow.



ALLEGRO.

QUITO. L. M. M

SOLO.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.

SOLO.

ALLEGRETTO MODERATO.

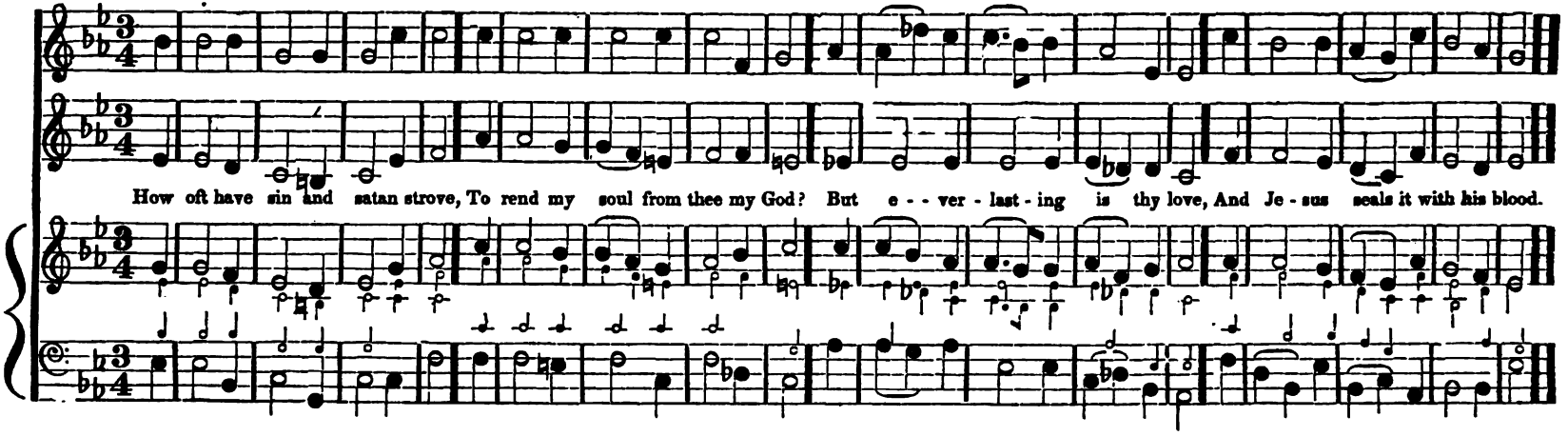
MEDFIELD. L. M. M

W. Billings.

Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Exceeds a thous - and days of mirth

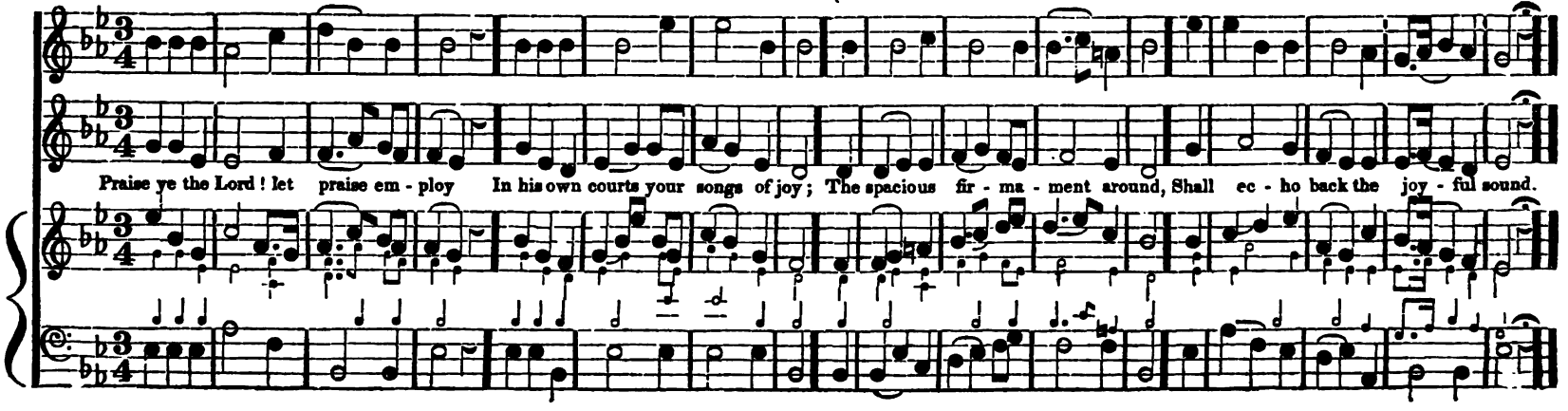
BLUE MOUNTAIN. L. M. NEW

ALLEGRETTO.



MARBLEHEAD. L. M. NEW

ALLEGRO.

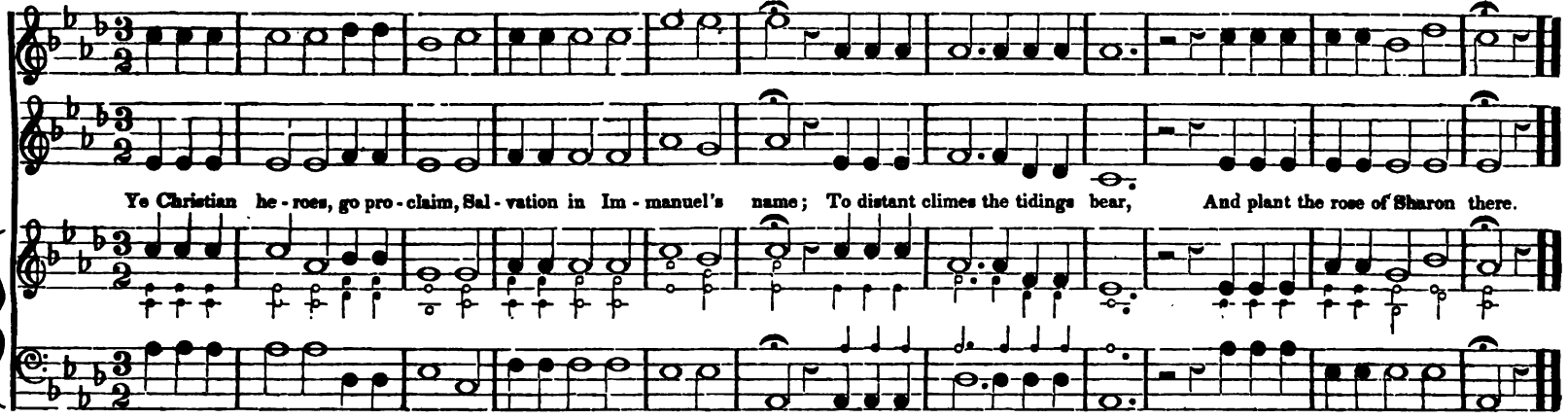


VIVACE.

MISSIONARY CHANT. L. M.

M #

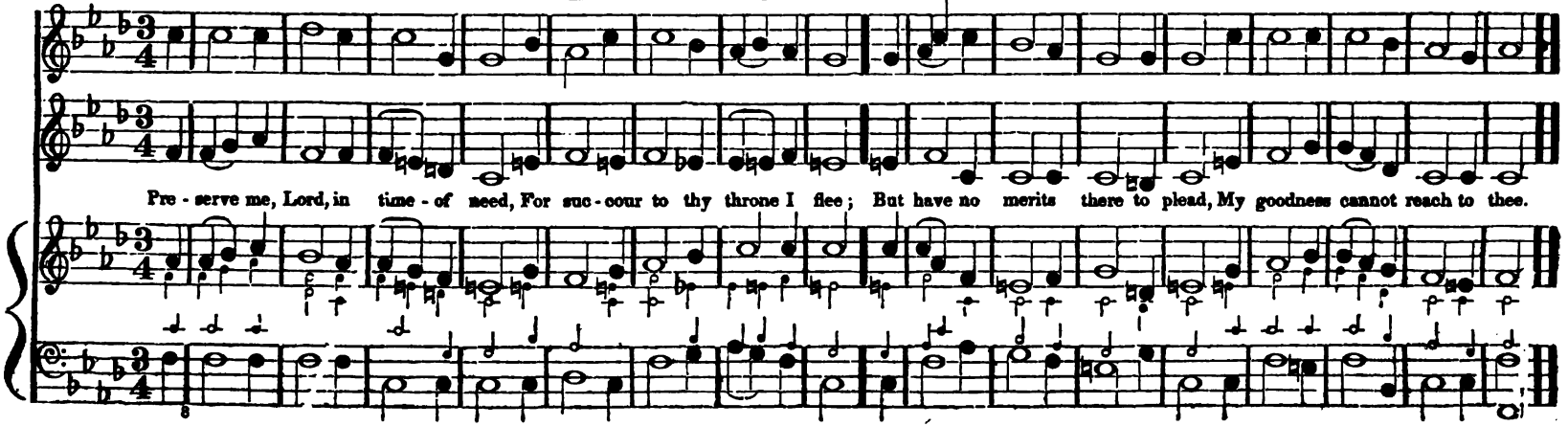
From the American Harp.



MODERATO.

MOUNT VERNON. L. M.

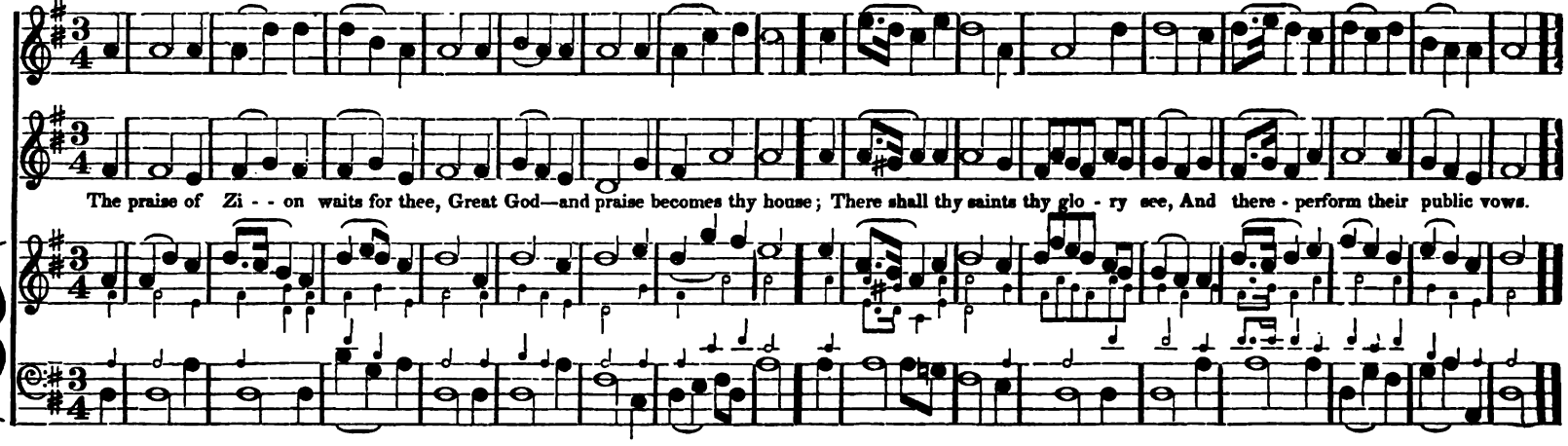
M b



UN POCO ALLEGRO.

SULLIVAN. L. M. M

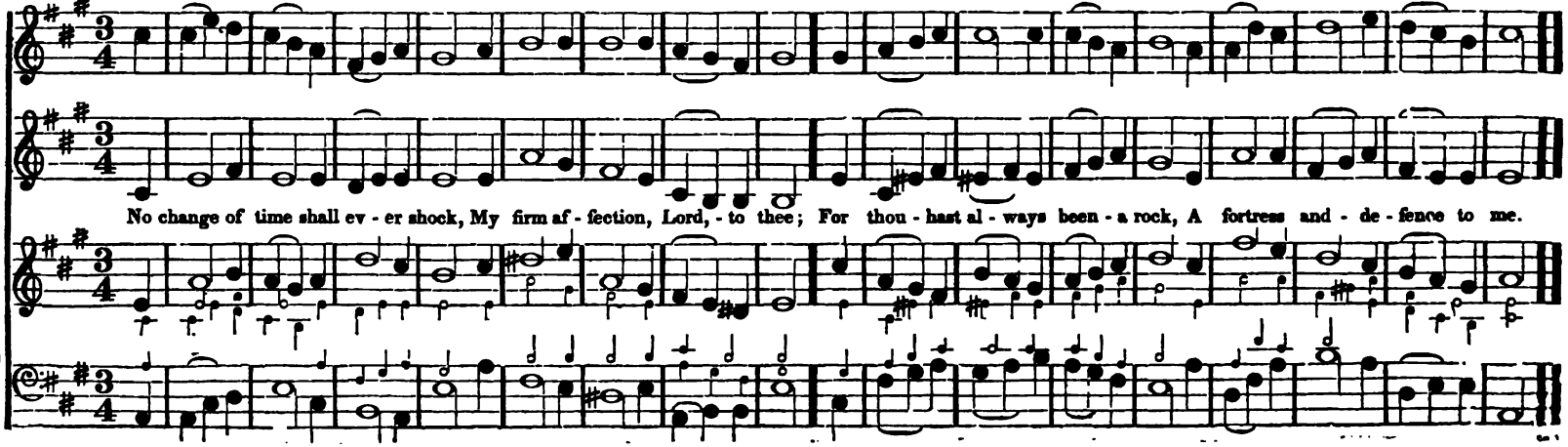
W. Billings.



ALLEGRETTO.

LINTON. L. M. M

G. R. Jackson.



UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M. M

SOLO. TUTTI.

Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.

UNISON. SOLO. TUTTI.

CHORAL.

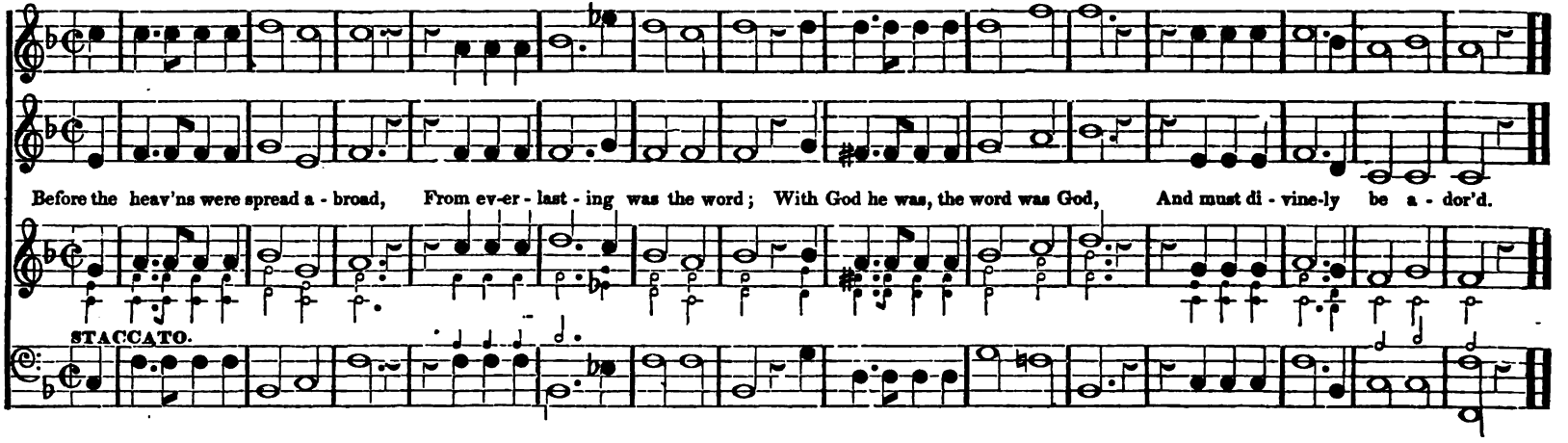
OLD HUNDRED. L. M. M

Martin Luther.
New Harmonized.

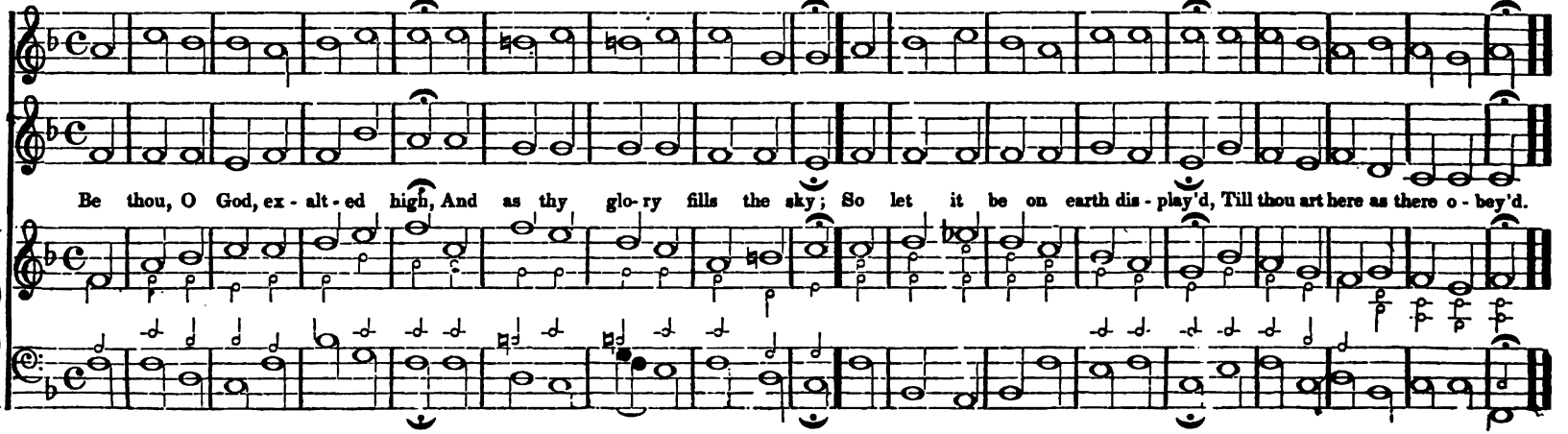
ALTO or SECOND TREBLE.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

60 ALLA BREVE. **GERMAN CHANT. L. M.** M # **Hymn Chant.** *From the American Harp*



CHORAL. **NEW HUNDRED. L. M.** M #

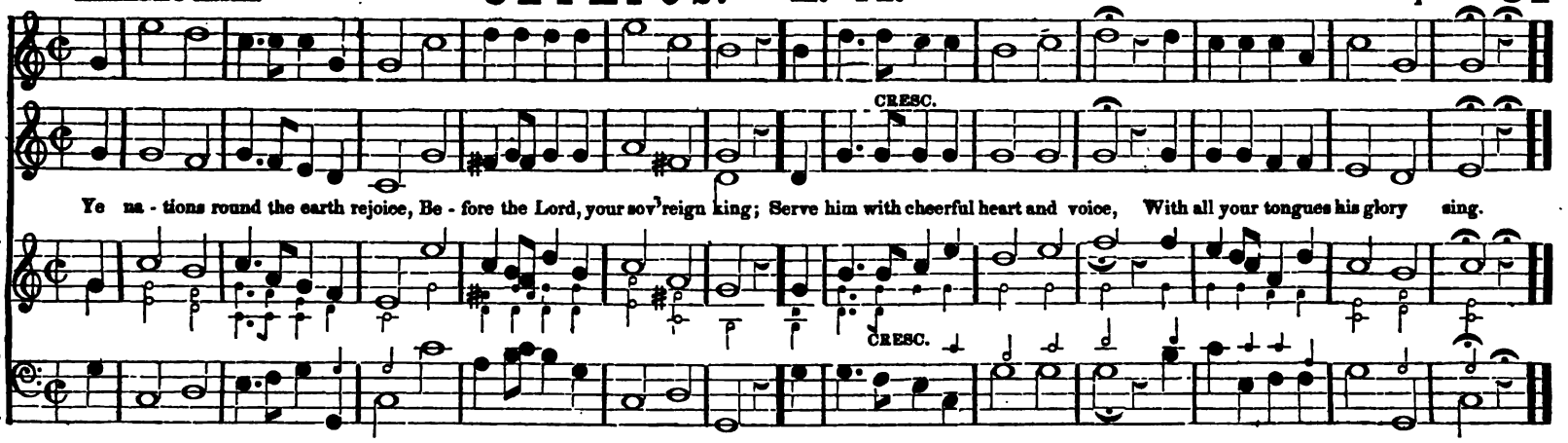


ALLEGRO ASSAI.

OLYMPUS. L. M.

M #

From the American Harp.

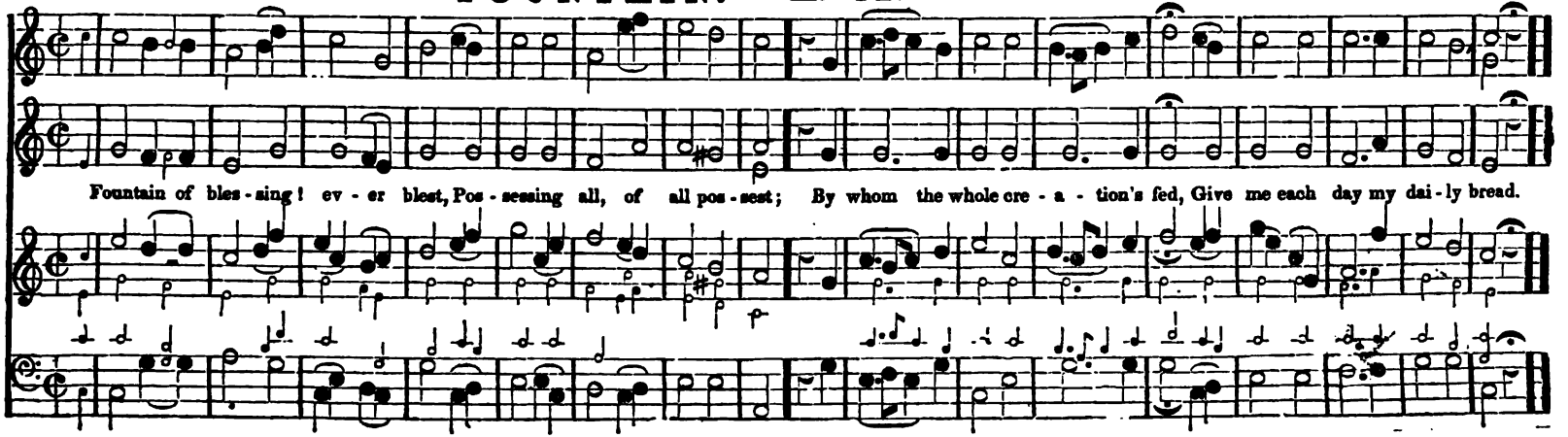


ALLEGRO.

FOUNTAIN. L. M.

M #

Leach.



ALLEGRO. **WINDHAM. L. M.** M b **Hymn Chant.** *Sub: A Choral by M. Luther.* Arrg. by Read.

Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar- row path, With here and there a trav - el - - ler.

UN POCO STACCATO.

UN POCO ALLEGRETTO. **PRISCILLA. L. M.** M # *From the American Harp.*

SOLO. TUTTI. P

, Come in thou bles-sed of the Lord, Oh come - - in Je - sus pre - cious - name; We welcome thee with one ac - cord, And trust the Sa - viour does the same.

SOLO. TUTTI. P

ALLEGRETTO.

SOMERSET STREET. L. M. M

SOLO. 2d. TREBLE

TUTTI.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.

SOLO.

TUTTI.

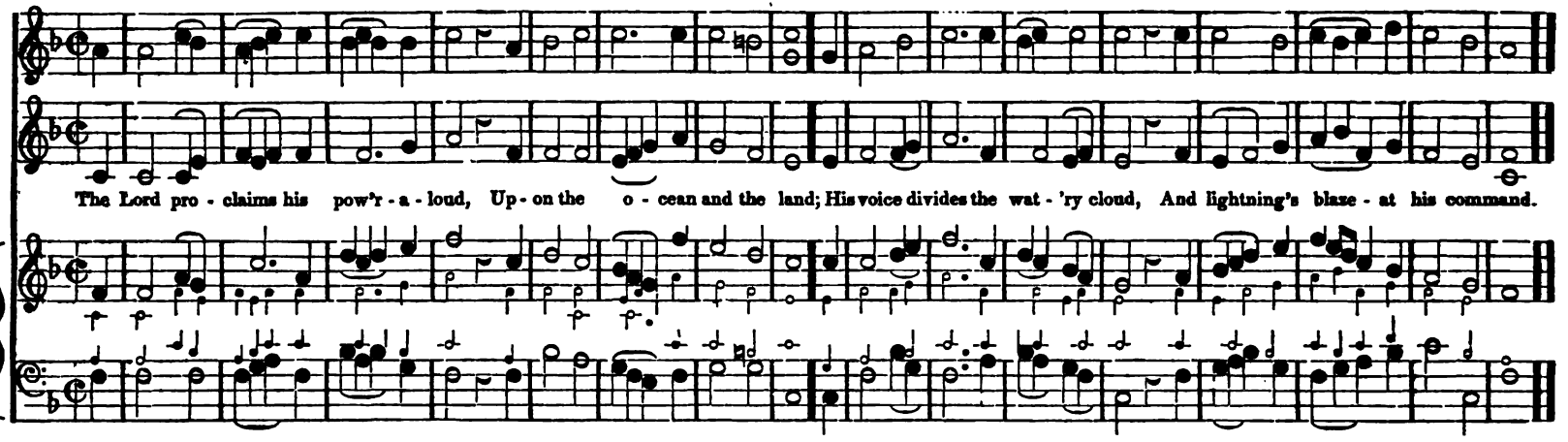
ALLEGRETTO.

ANTIGUA. L. M. M

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.

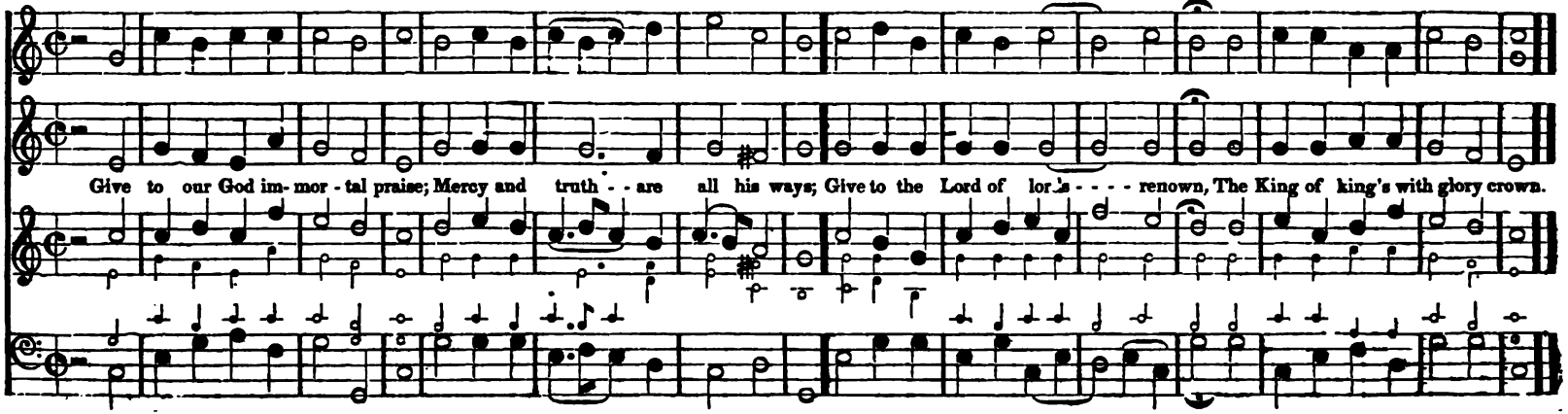
ALLEGRO ASSAI.

BREWER. L. M. M



ALLEGRO MODERATO.

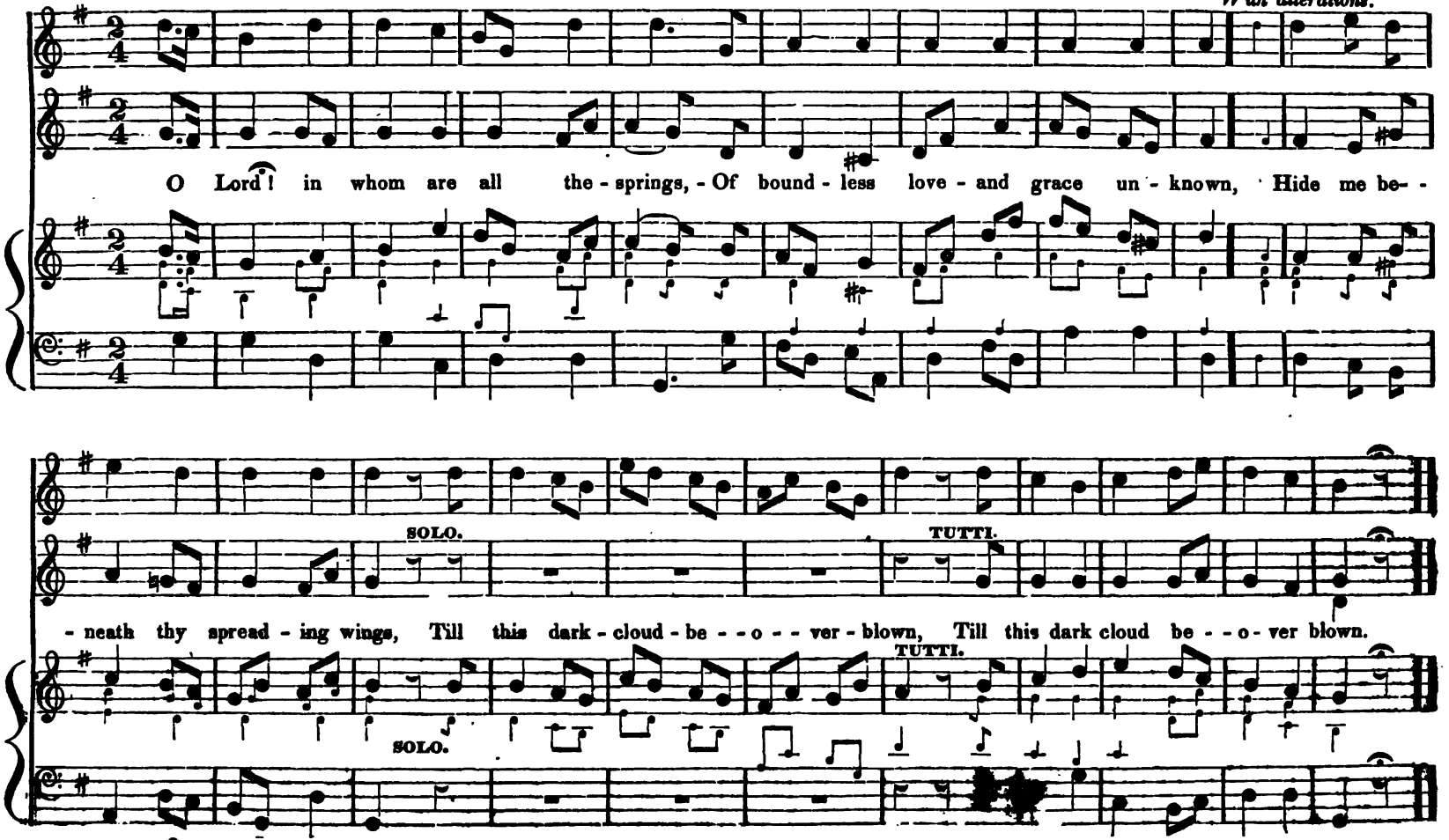
PRAISE. L. M. M



ANDANTINO.

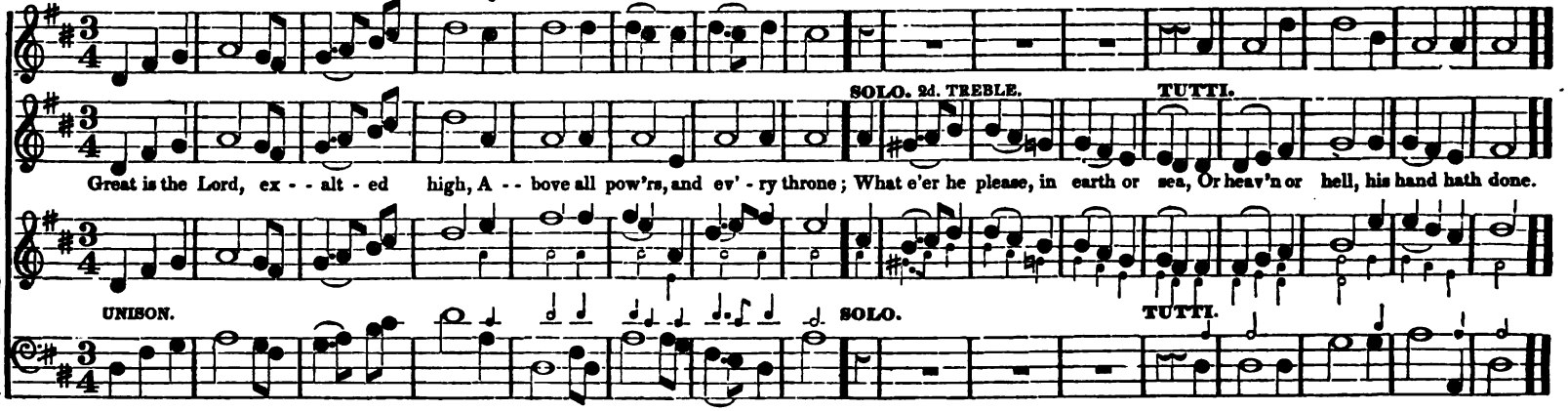
POMFRET. L. M. M

Cecil.
With alterations.



ALLEGRO

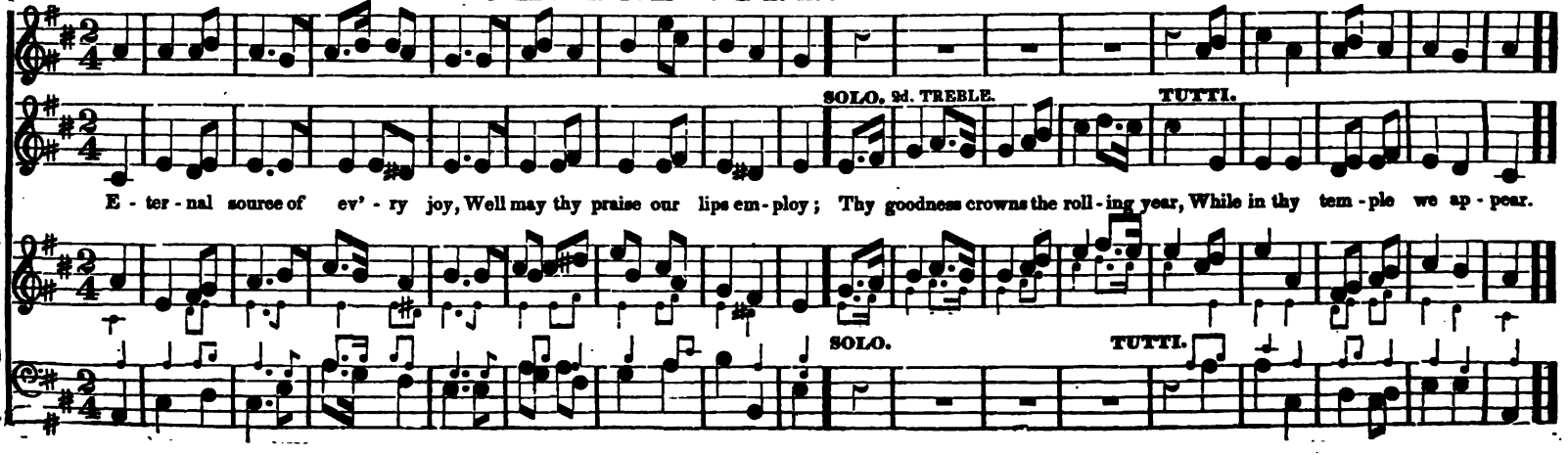
CHESNUT STREET. L. M. M



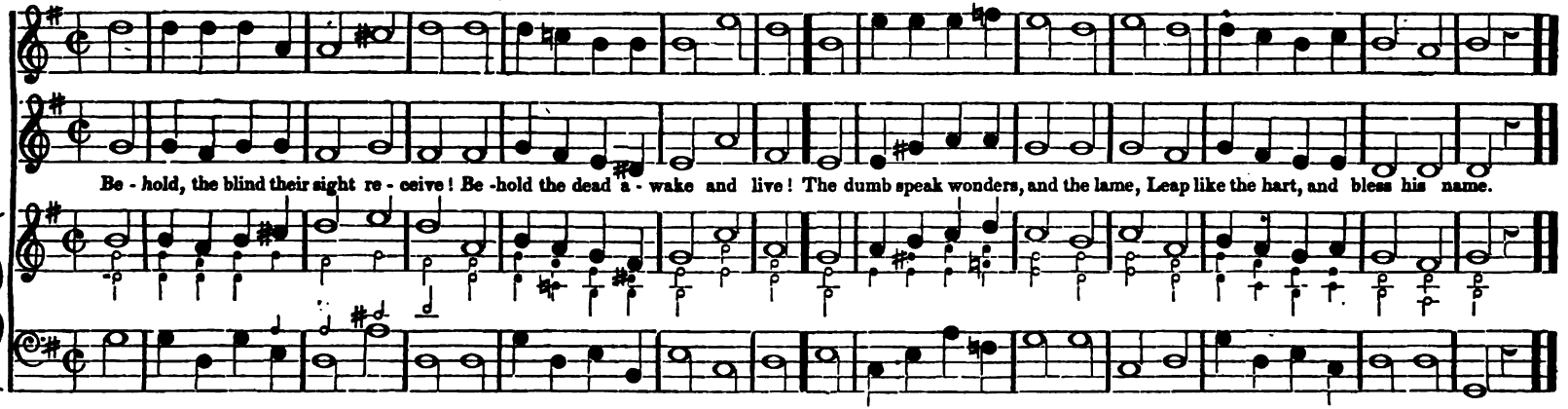
UN POCO ALLEGRETTO.

CHAPEL STREET. L. M. M

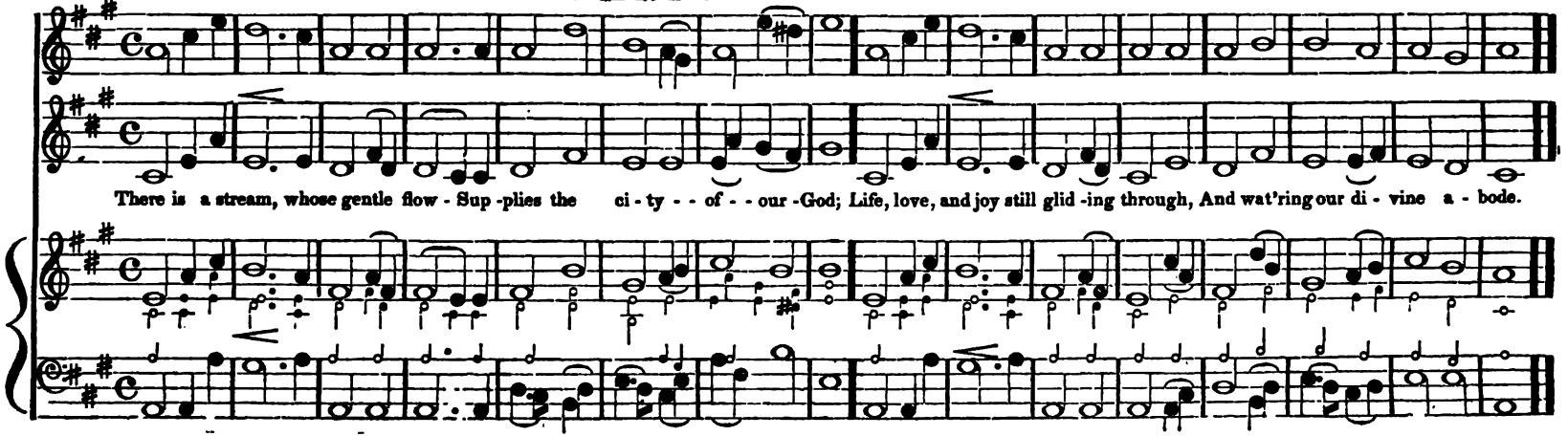
W. Mather.



ALLA BREVE. **AMERICAN CHANT. L. M.** M # **Hymn Chant.** *From the American Harp.*

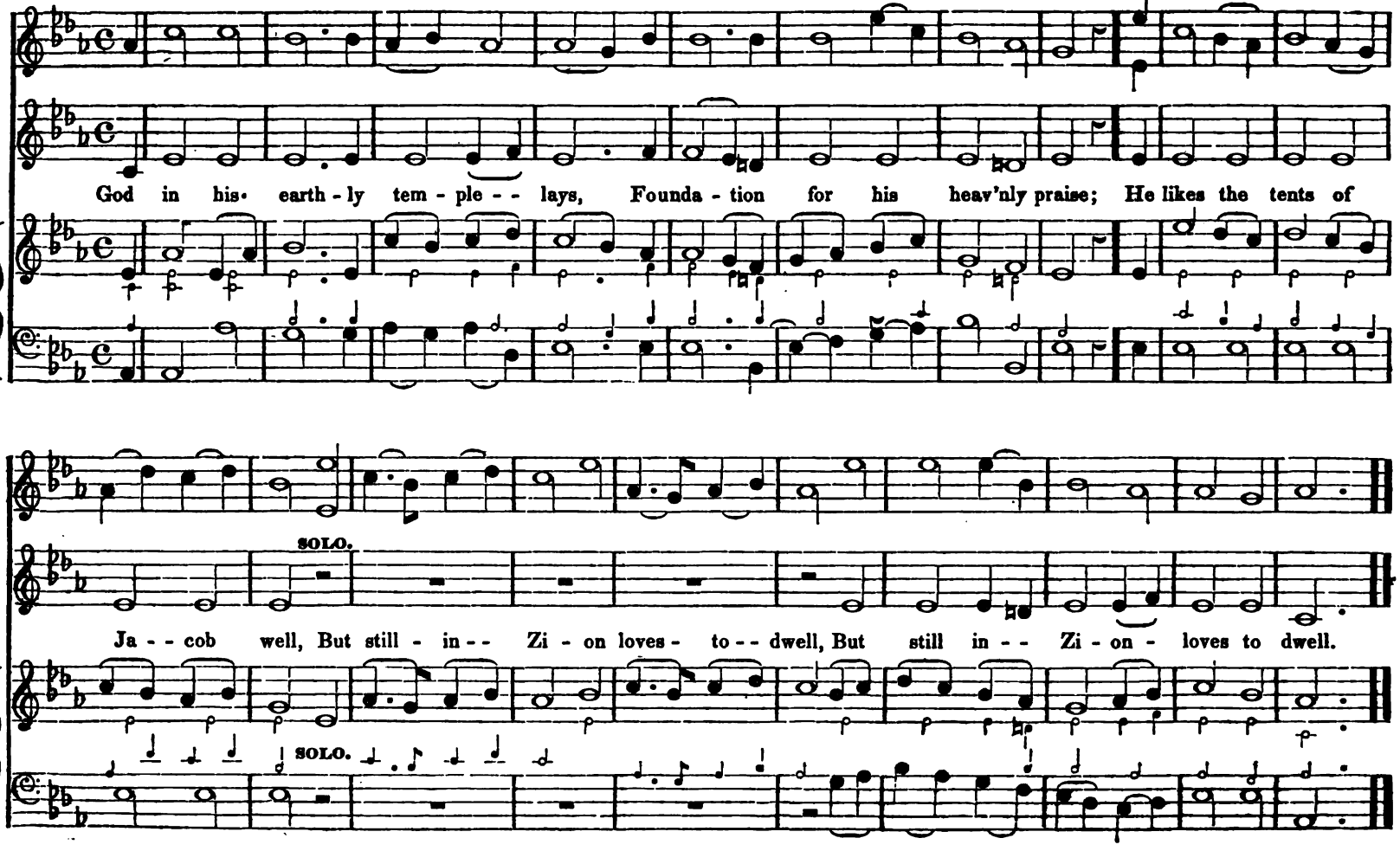


ALLEGRO MODERATO. **WARD. L. M.** M # *An original Hymn tune.*



ALLEGRO MODERATO.

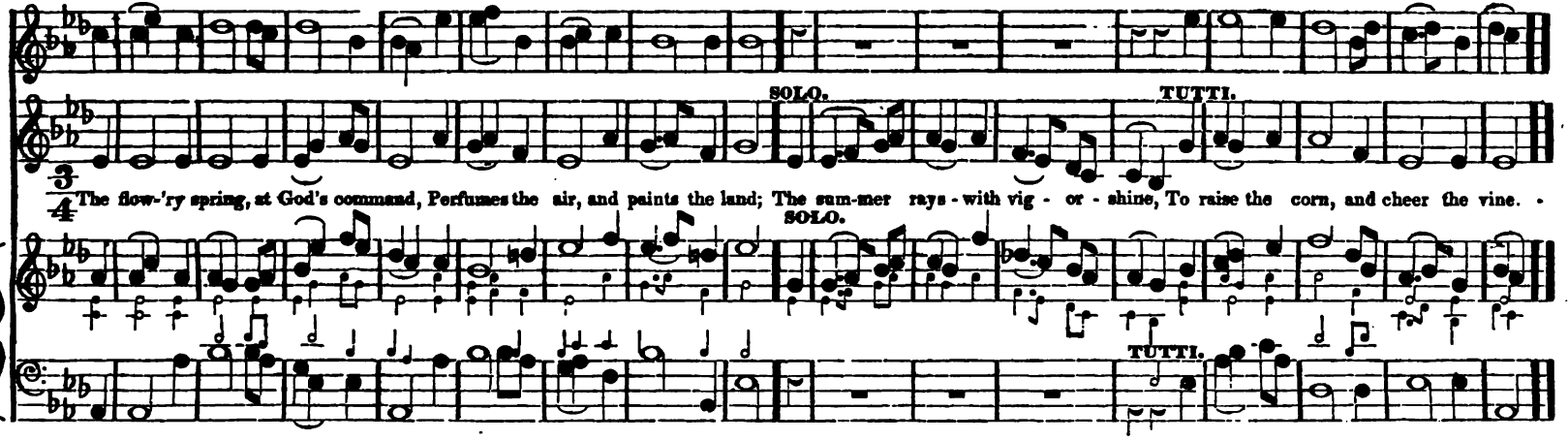
OPORTO. L. M. M



UN POCO ALLEGRETTO.

DR. W. LOVETT'S HYMN. L. M.

M # *From the American Harp.*

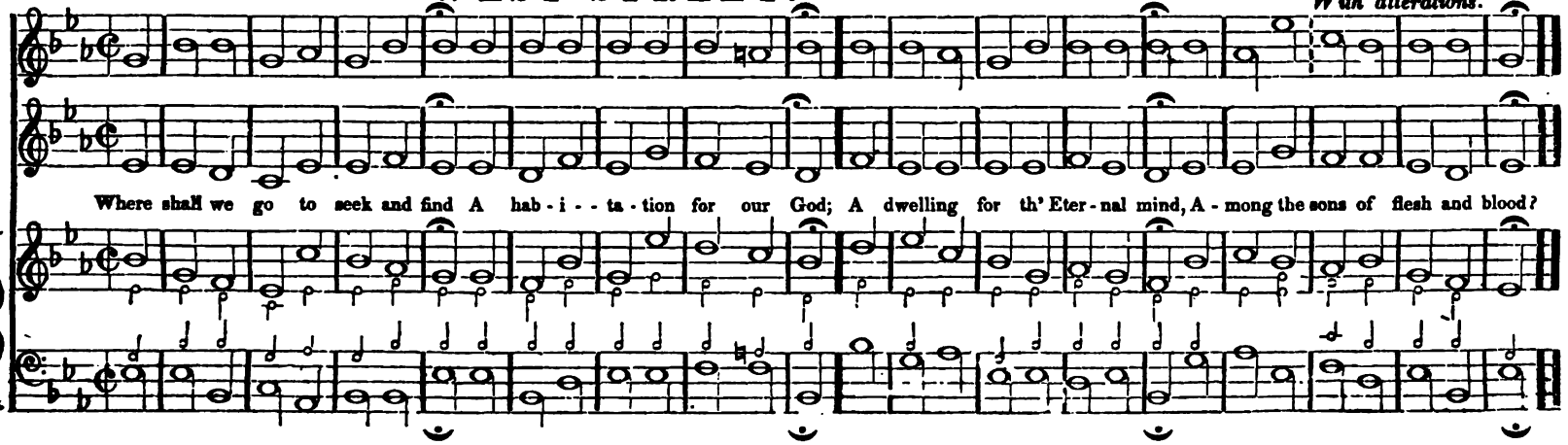


CHORAL.

WEST STREET. L. M.

M #

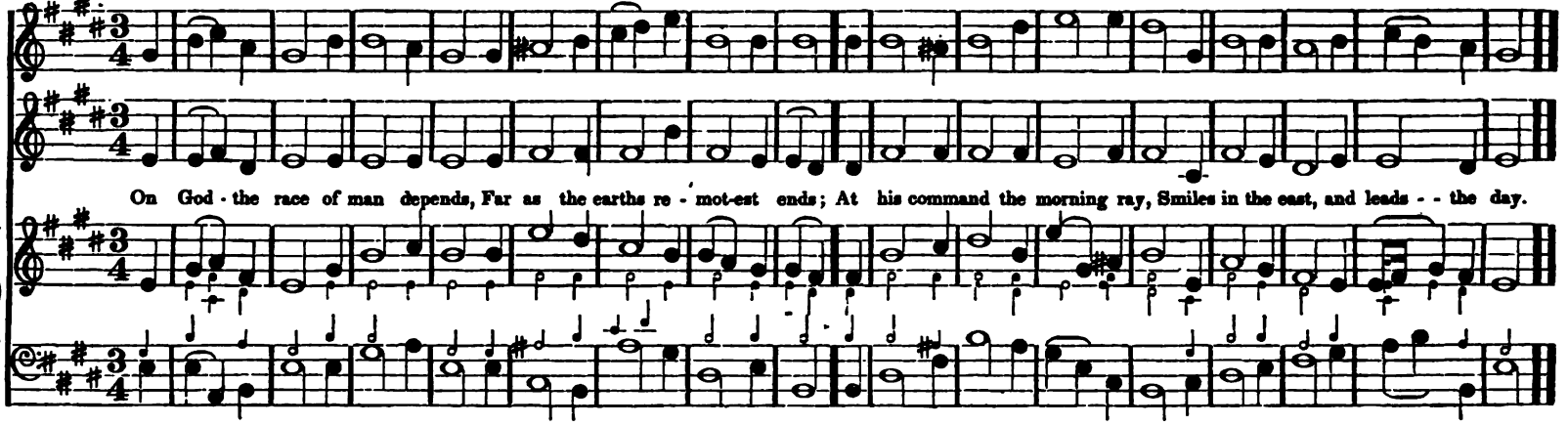
German Choral.
With alterations.



UN POCO ALLEGRETTO.

ROCKINGHAM. L. M.

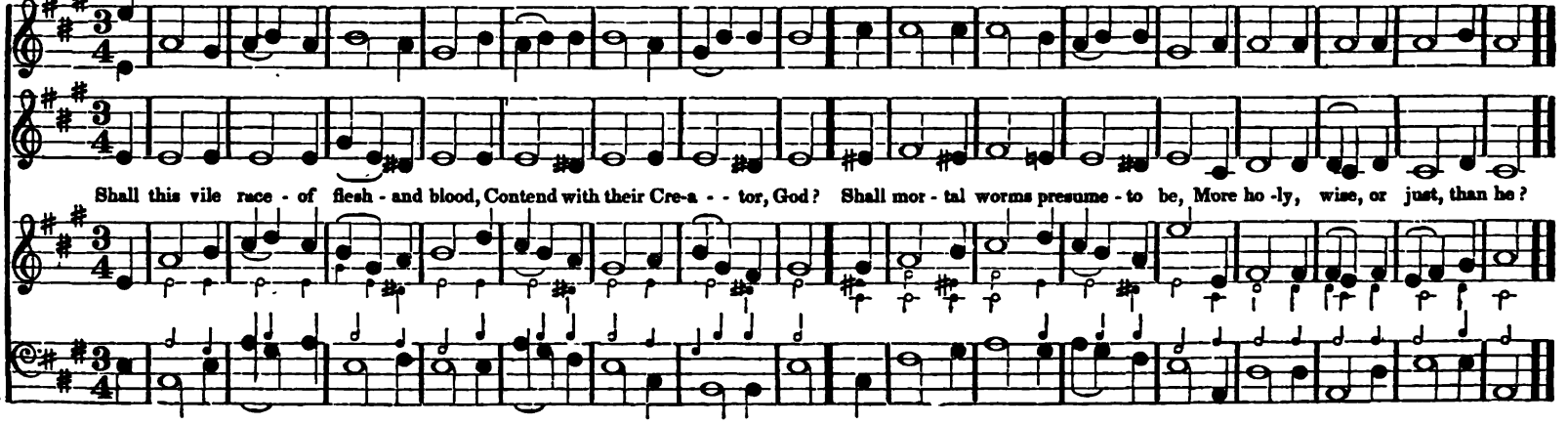
M #



ALLEGRETTO.

TREMONT STREET. L. M.

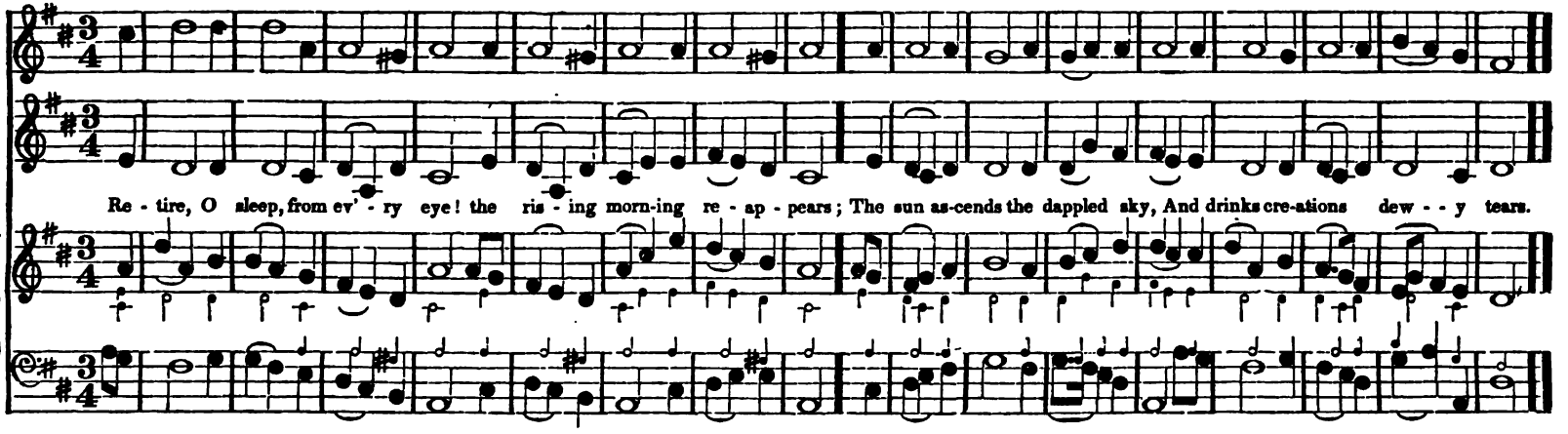
M #



MODERATO

ST. GEORGE'S. L. M. M

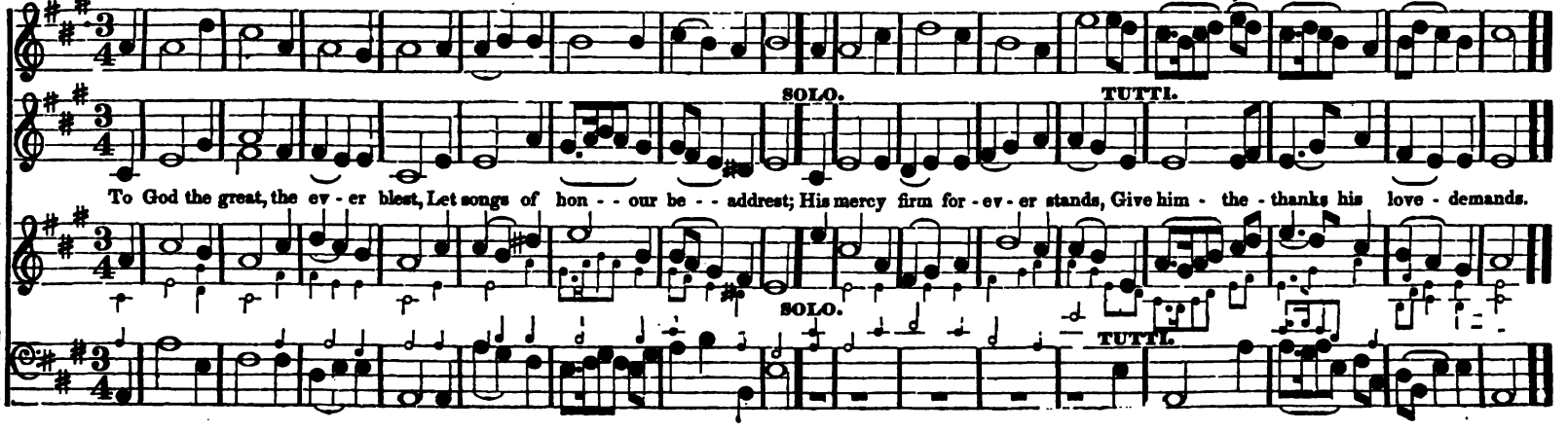
Stanley.



ALLEGRO.

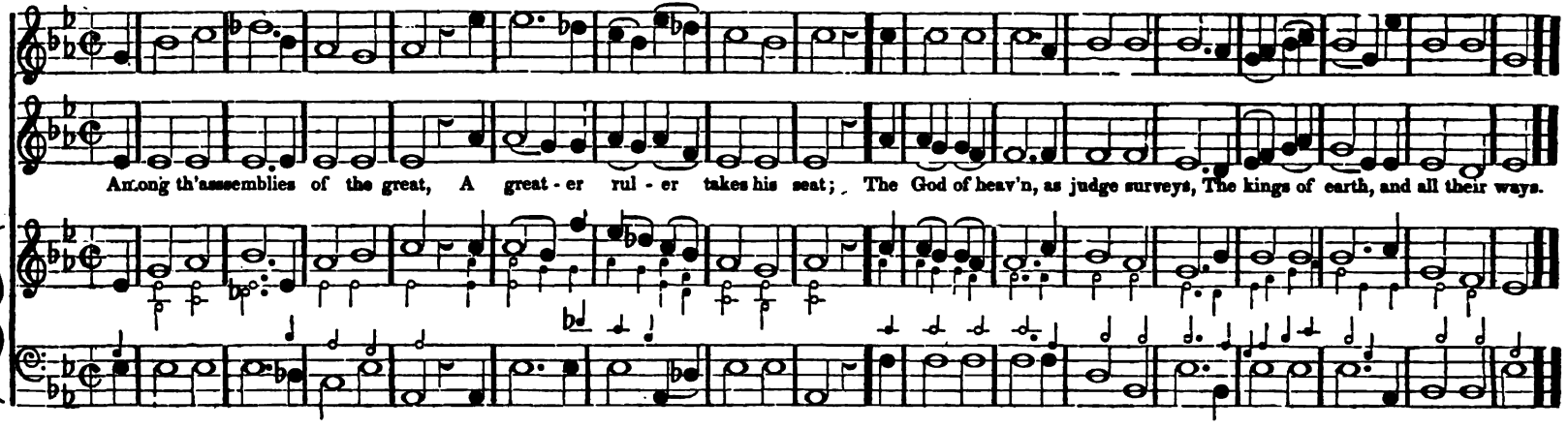
ST. PETER'S. L. M. M

Harwood.



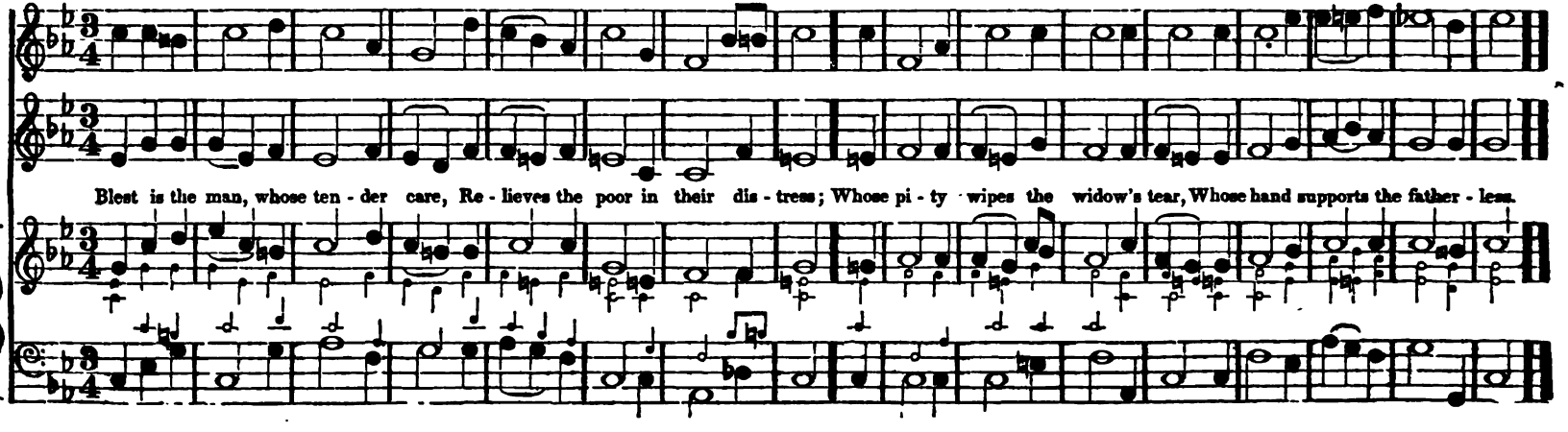
ALLA CAPELLA.

BACHFELD. L. M. M



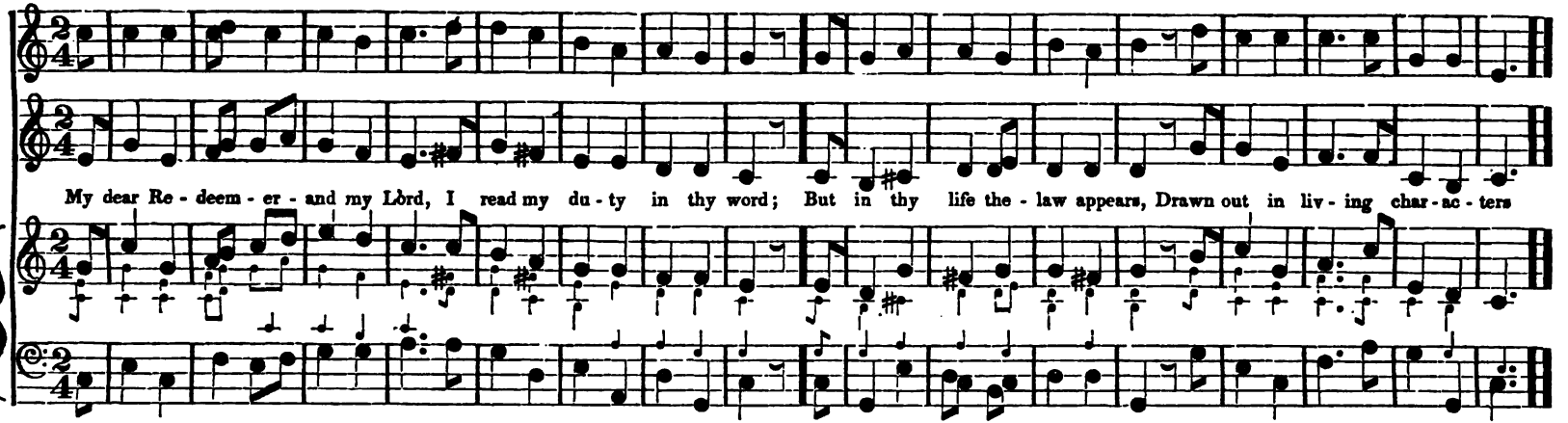
ALLO MODERATO.

WITTENBERG. L. M. M



ANDANTE.

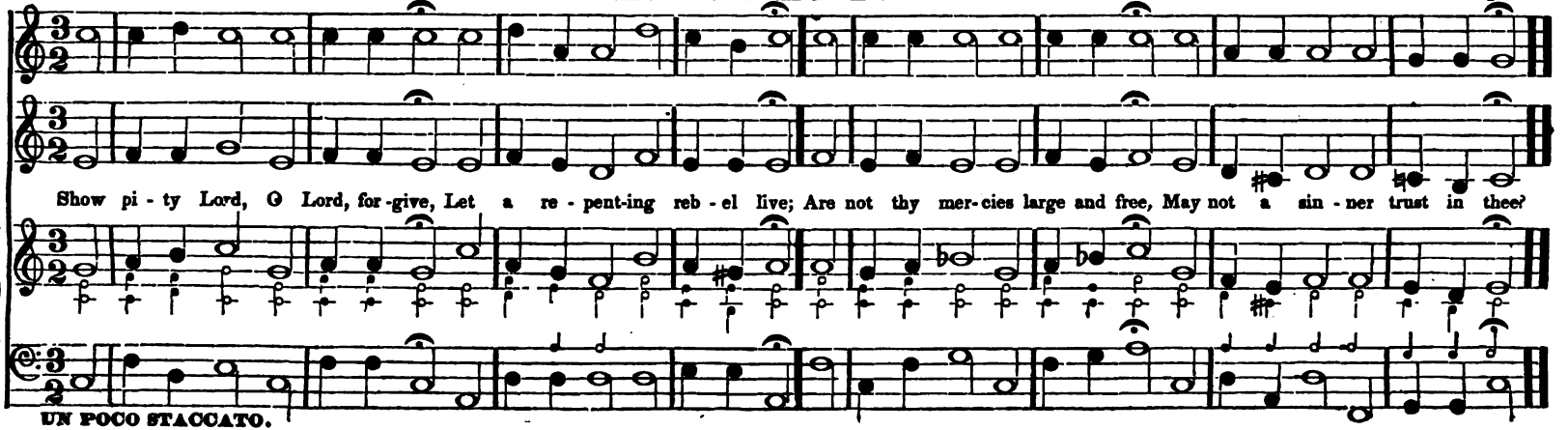
BULFINCH STREET. L. M. M



UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M. M

From the American Harp.

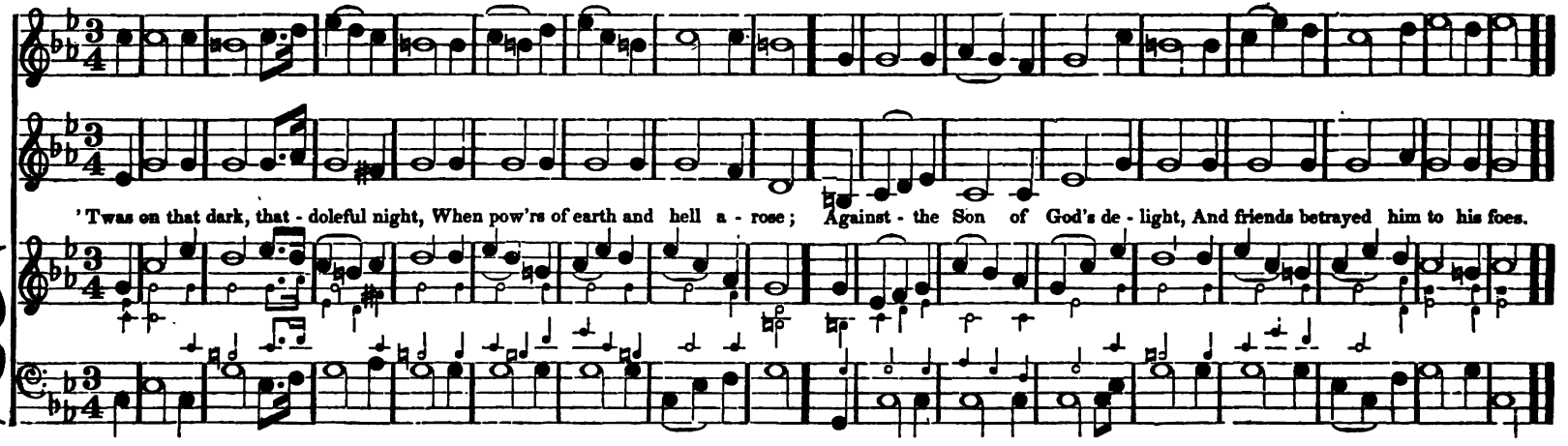


UN POCO STACCATO.

ALLO MODERATO.

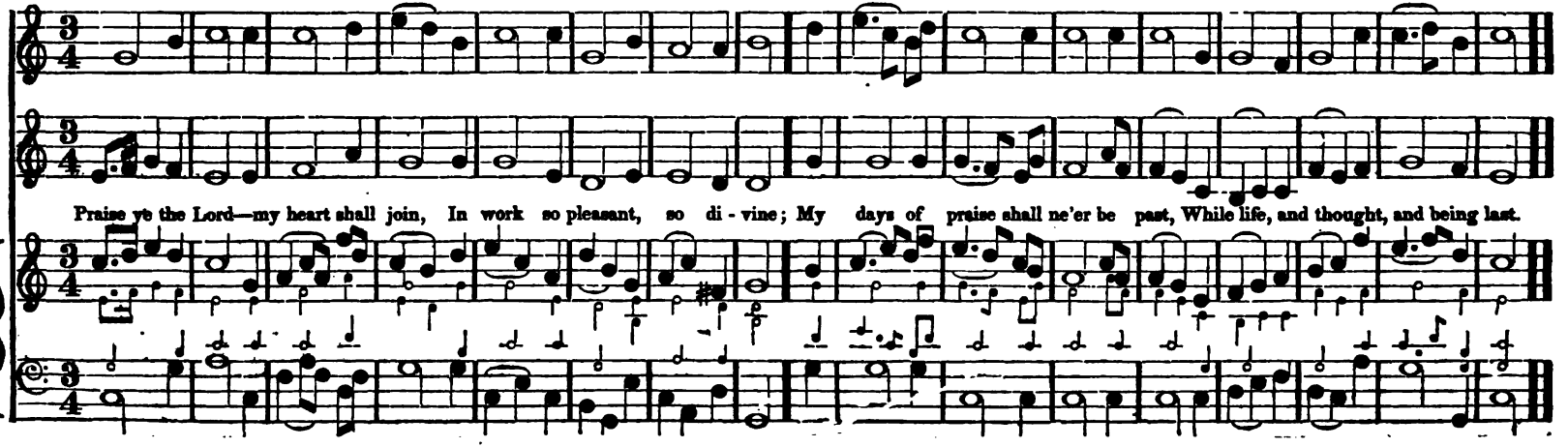
BROOKFIELD. L. M. M ♭

W. Billings.



ALLEGRO.

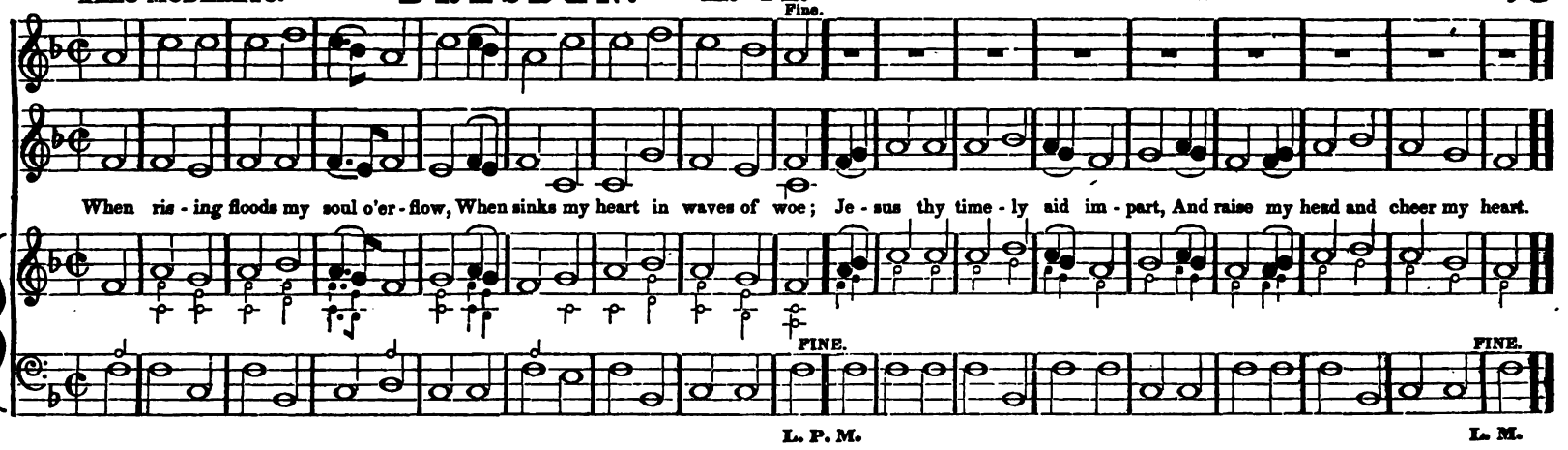
ECKARDT. L. M. M



ALLO MODERATO.

DRESDEN. L. M.

M # or L. P. M.

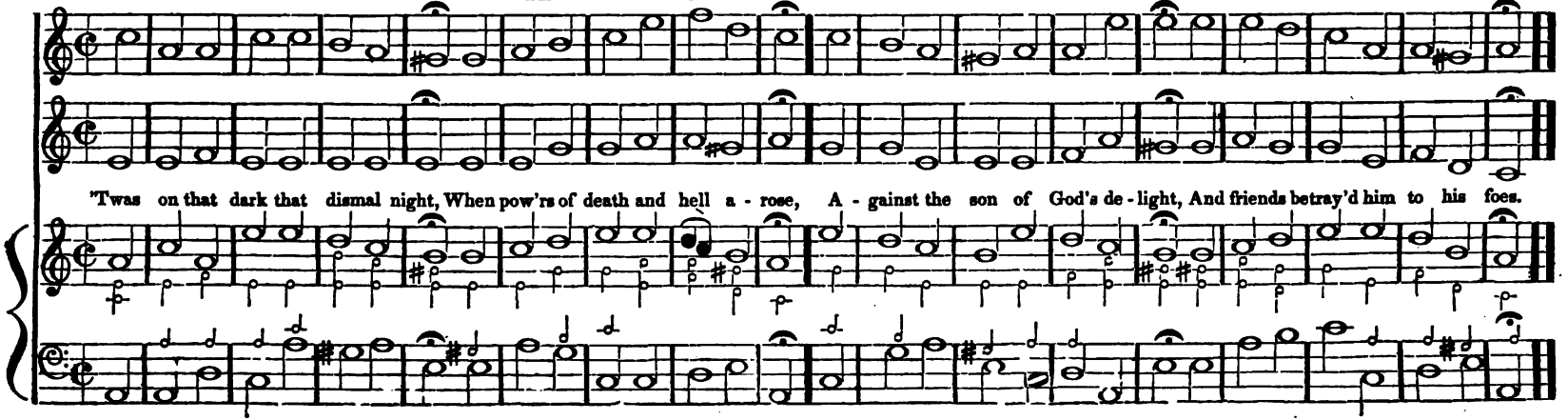


CHORAL.

MUNICH. L. M.

M b

German Choral.



ALLEGRO MODERATO.

DUNSTAN. L. M. M

Dr. Madan.

1st time. * 2d time

Jesus shall reign where'er the sun, Does his suc - cessive jour - nies run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. more.

* 2d time.

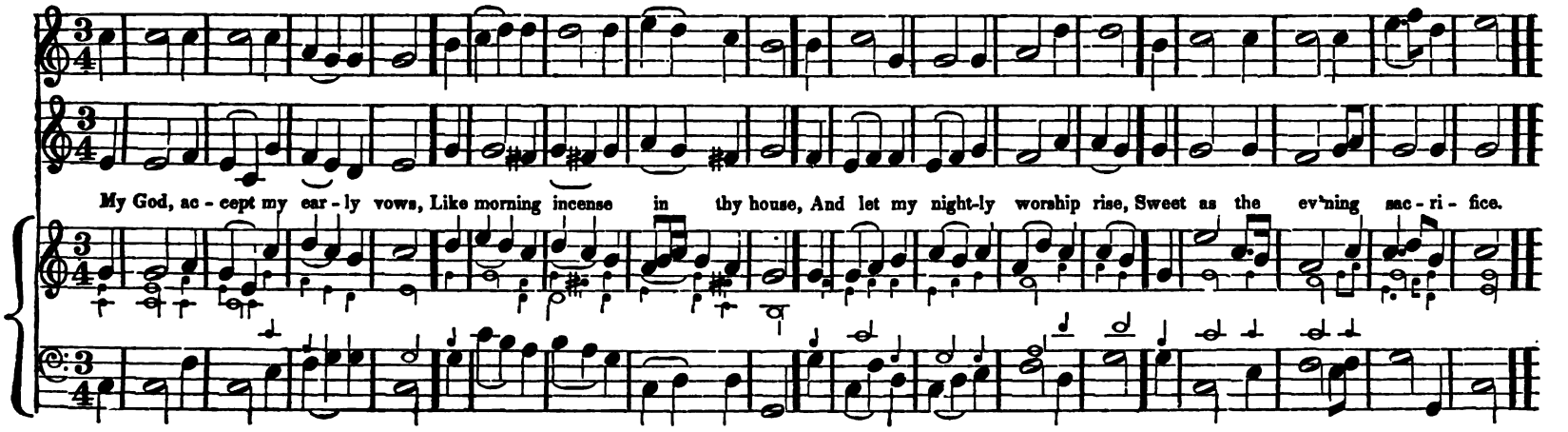
1st time. 2d time.

ALLEGRO MODERATO.

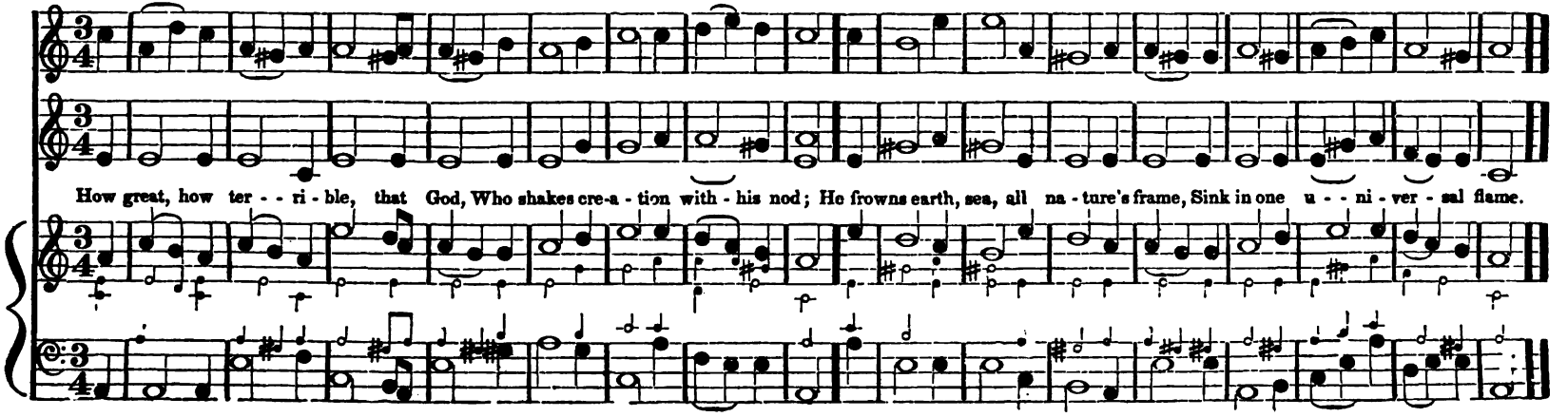
MOUNT ARARAT. L. M. M

All pow'r and grace to God belong; He is my strength and he my song: He comes, my Saviour—from his throne, He comes to bring sal - vation down.

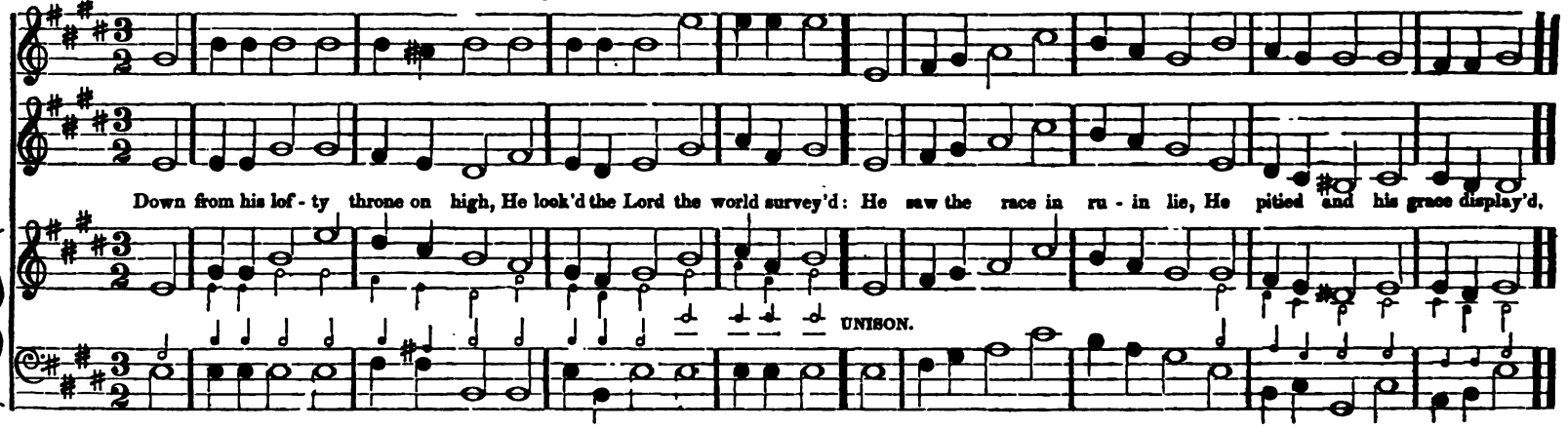
ALLEGRETTO MODERATO. **CHARLESTON.** L. M. M # R. Cook.



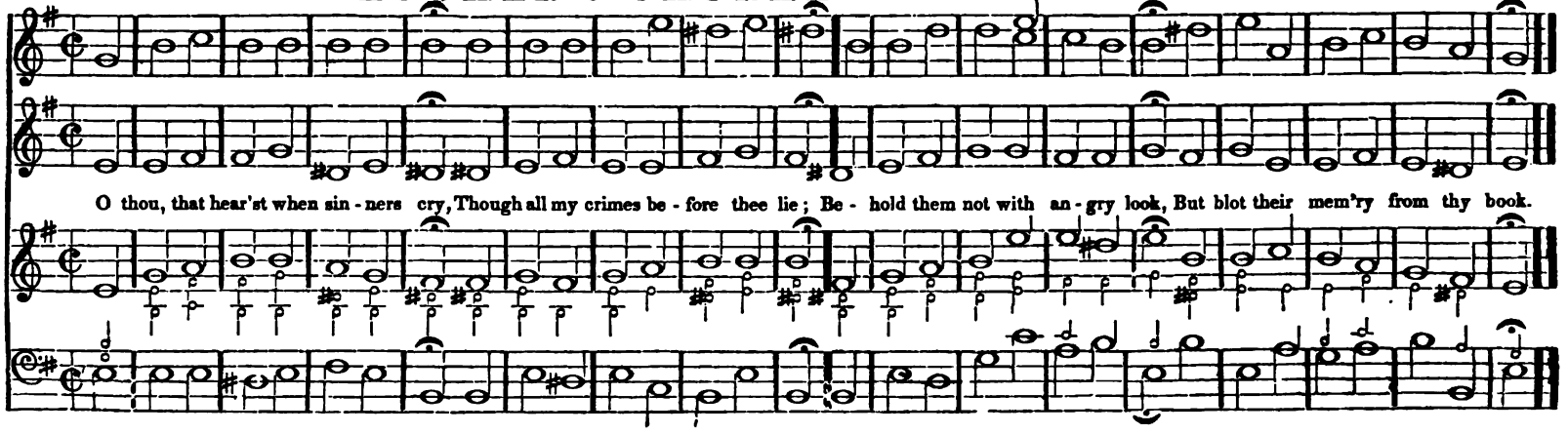
ALLEGRETTO MODERATO. **NEW MUNCH.** L. M. M b



ALLEGRO. **BELKNAP STREET. L. M.** M # **Hymn Chant.**



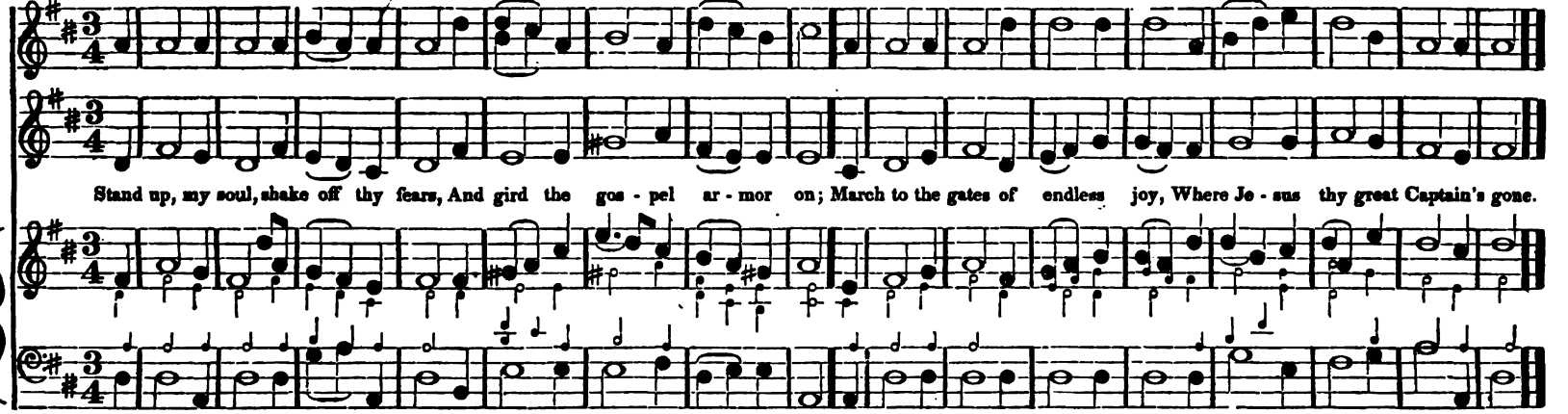
CHORAL. **LUTHER'S CHORAL. L. M.** M b **M. Luther.**



ALLEGRETTO.

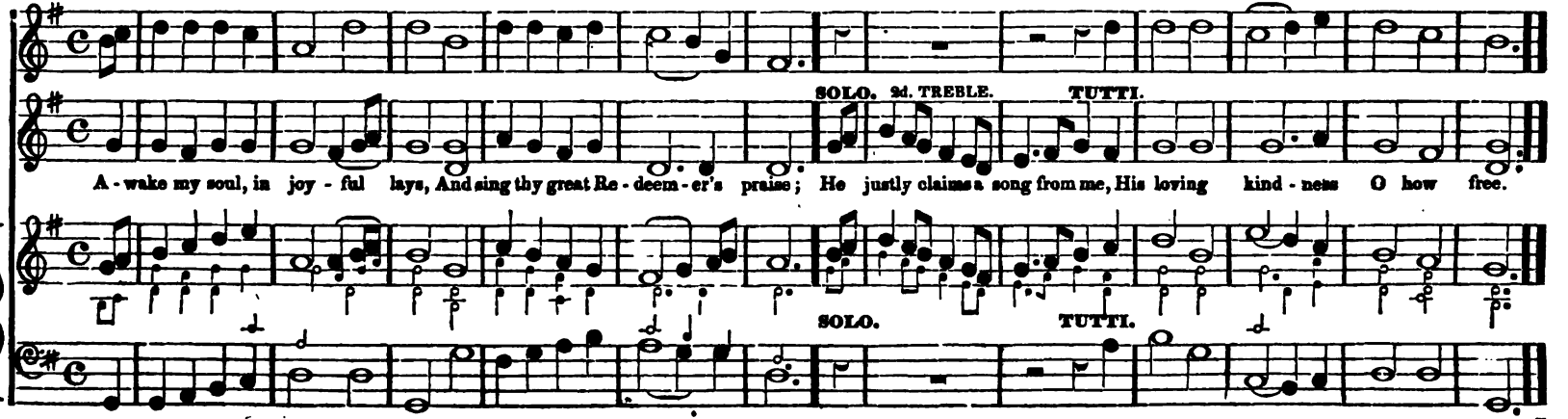
TEMPLE SONG. L. M. M

From the American Harp.



ALLEGRO.

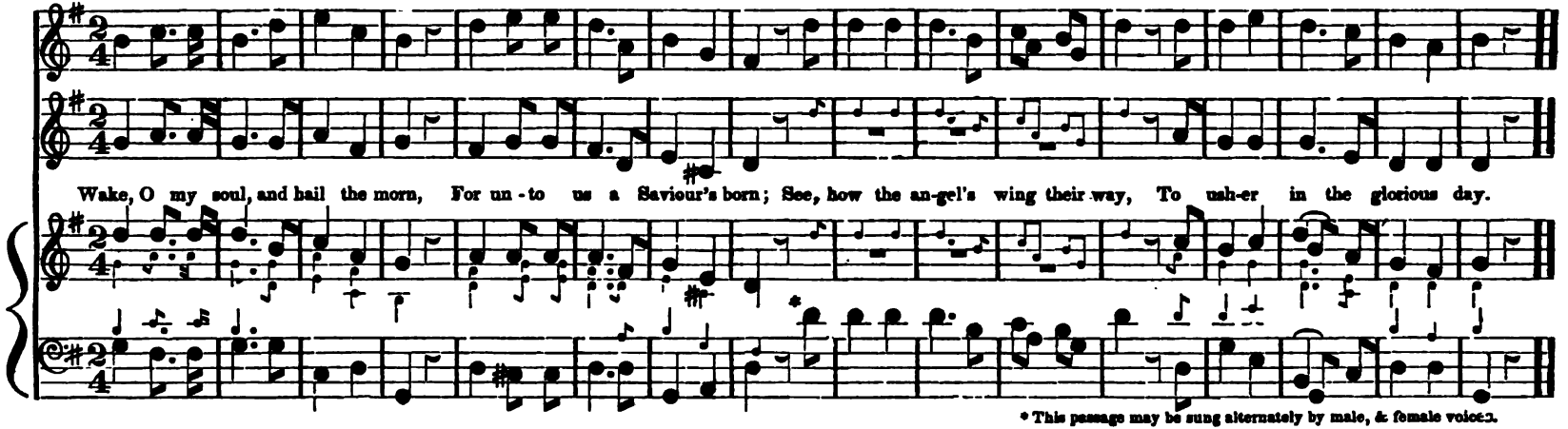
BEDFORD STREET. L. M. M



ALLEGRO.

THE CITY OF DAVID. L. M. M

From the American Harp.

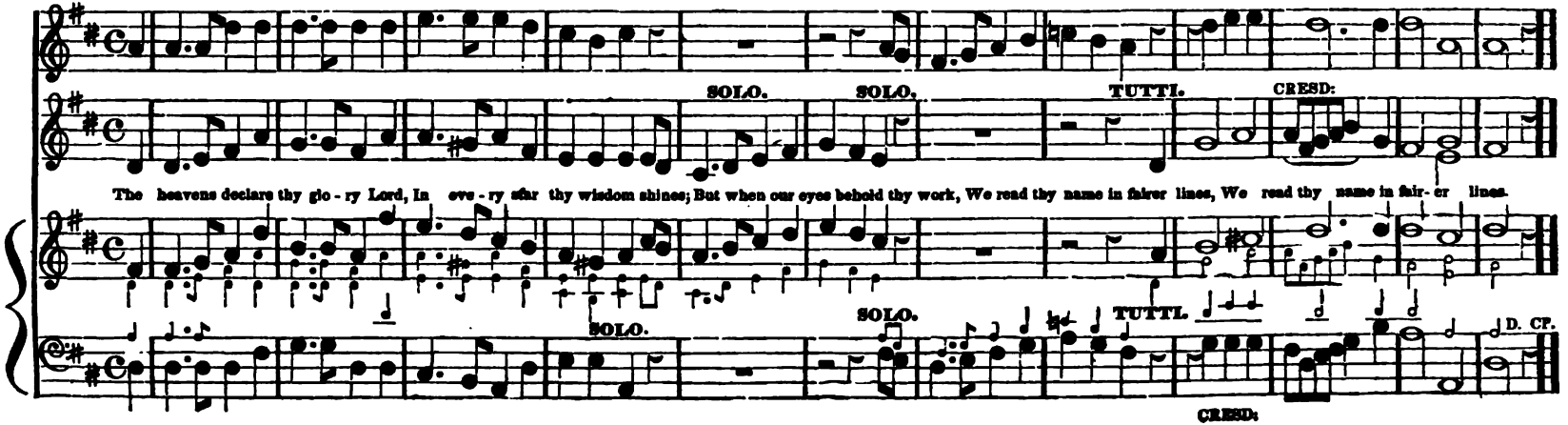


* This passage may be sung alternately by male, & female voices.

ALLEGRO ASSAI.

FIRMAMENT. L. M. M

From the American Harp.



ALLEGRO MODERATO.

VIRGINIA. L. M.

M b

Go, wor - - ship at Im - man - uel's feet, See in - - his face what wonders meet! Earth is - - too nar - row

TUTTI.

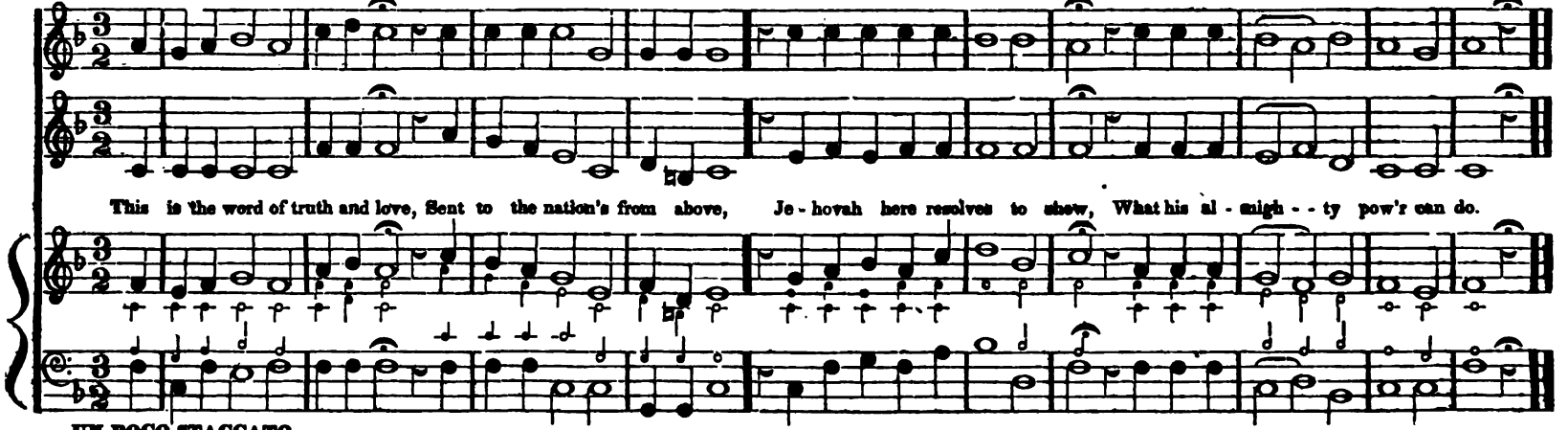
to - - ex - press, His worth, - his glo - - ry, or - - his - grace, - - His worth, his glo - - ry, or - - his - grace.

SOLO.

TUTTI.

ALLA BREVE.

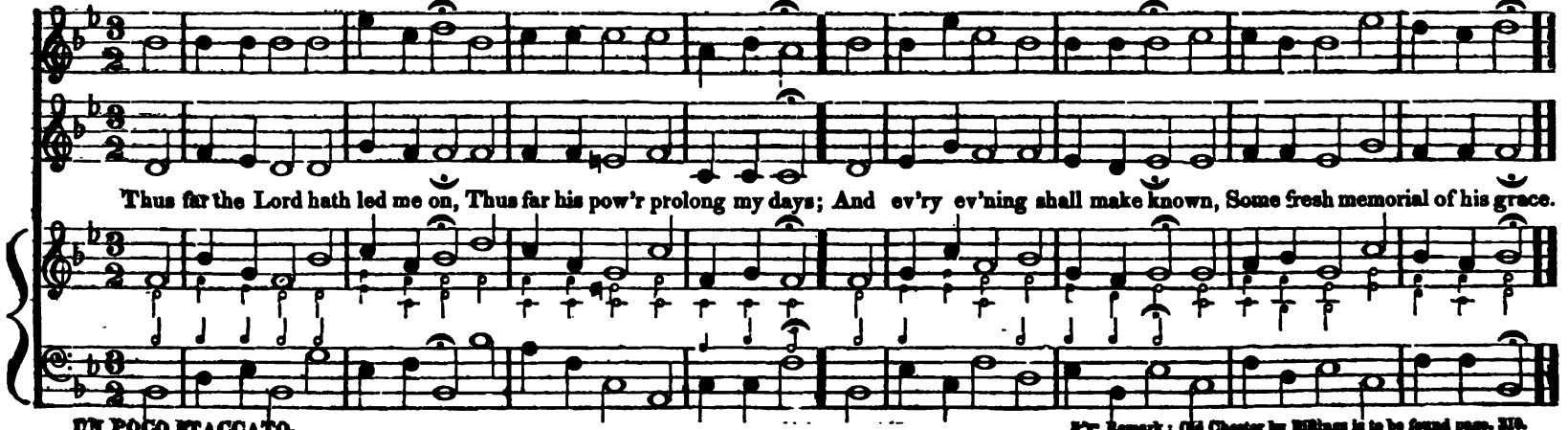
CHESTER. L. M. NEW. Hymn Chant.



UN POCO STACCATO.

ALLA BREVE.

PORTLAND. L. M. Hymn Chant.



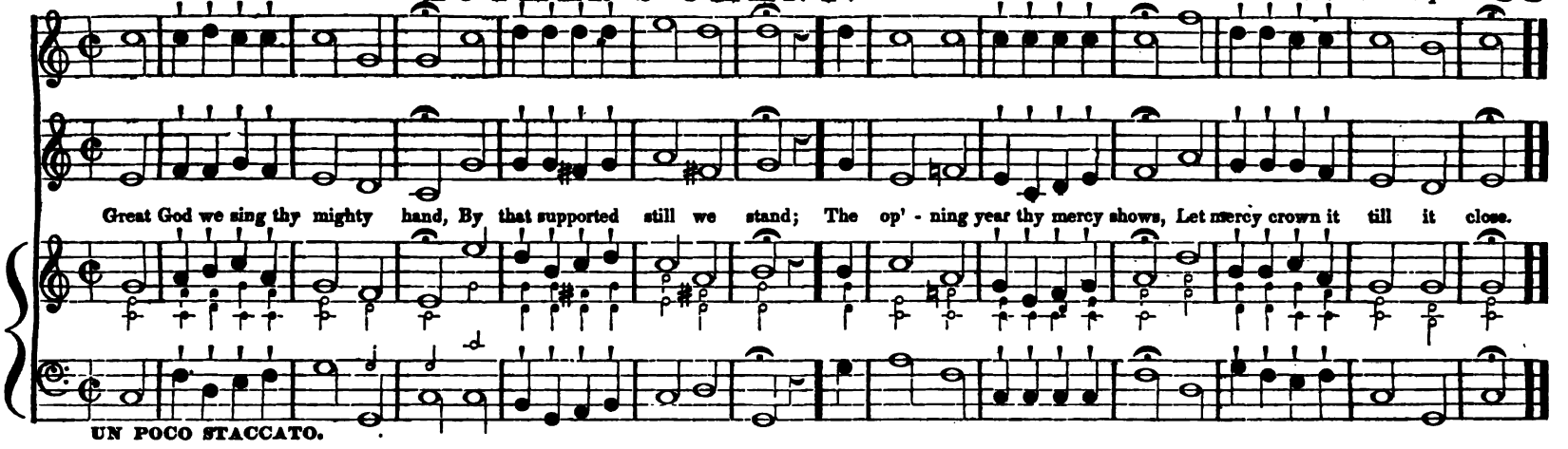
UN POCO STACCATO.

☞ Remark; Old Chester by Billings is to be found page. 210.

ALLEGRO.

LUTHER'S CHANT. L. M. M

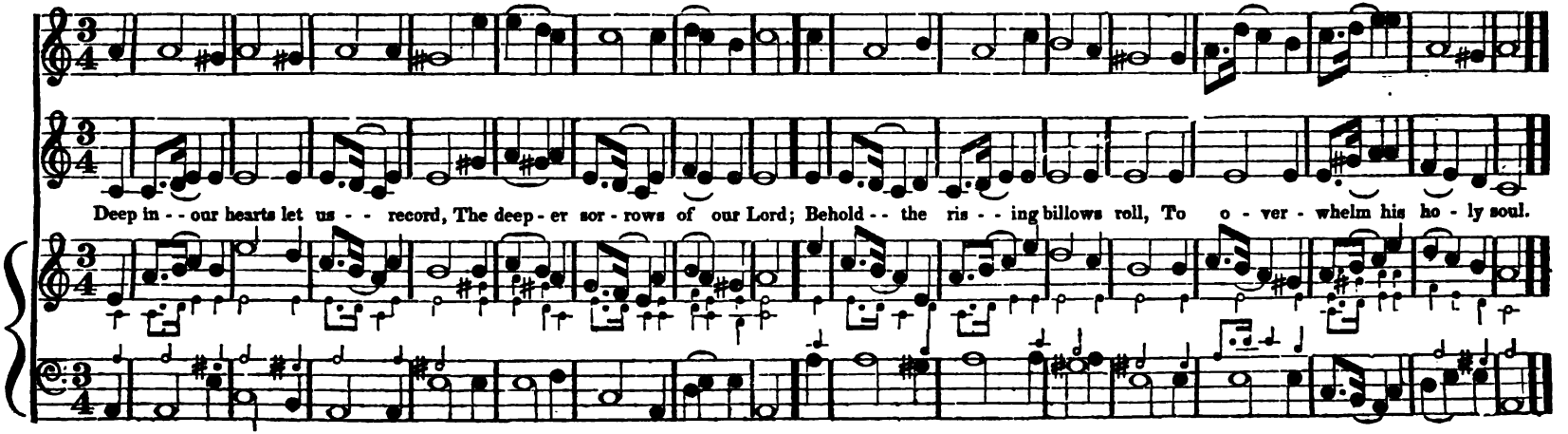
From the American Harp.



CHORALMENTE.

PUTNEY. L. M. M b

I. Smith.



UN POCO ALLEGRETTO.

STONE CHAPEL. L. M.

M #

SOLO. 2d. TREBLE or BASS.

Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy migh - ty arm shall

TUTTI.

be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.

TUTTI.

ALLEGRETTO.

NORTH CHURCH. L. M.

M #

From the American Harp.

SOLO. 2d. TREBLE. TUTTI.

Great shepherd of thine Is - ra - el, Who didst be - tween the cher - ubs dwell; - And lead the tribes, thy cho - sen sheep, Safe through the des - ert and the deep.

SOLO. TUTTI.

CHORALMENTE.

YARMOUTH. Old L. M.

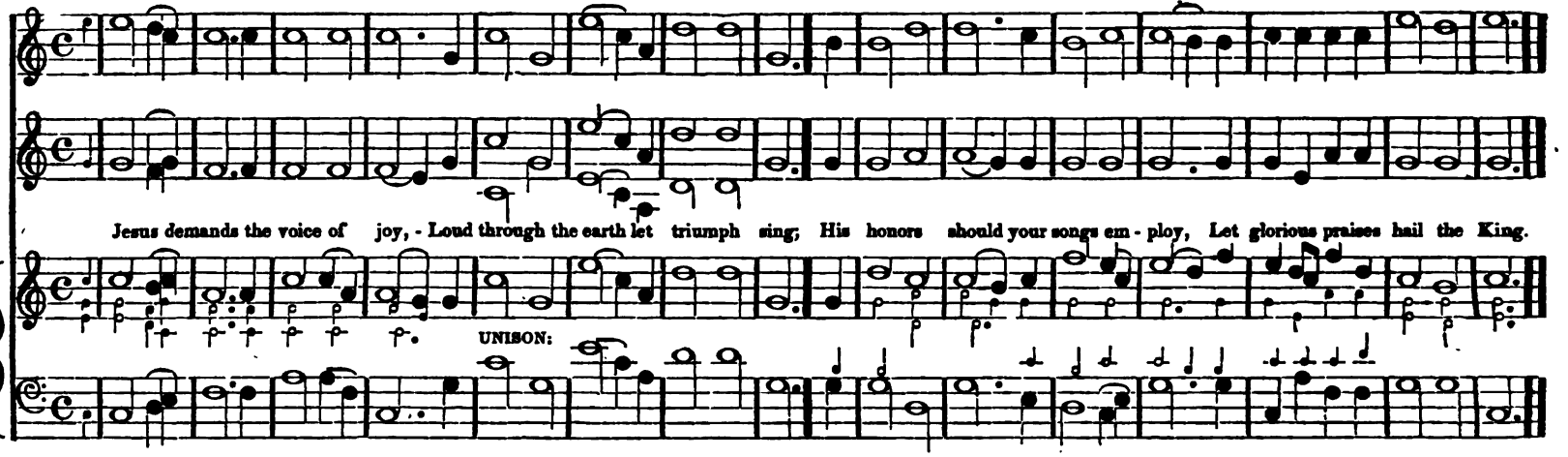
M #

A. William's Coll.
With alterations.

Come, Lord, thy sav - ing grace make known, Take me, a sin - ner, for thine own; Lord, let me thy sal - va - tion feel, And let it my dis - eas - es heal.

ALLEGRO.

BALDWIN PLACE. L. M. M

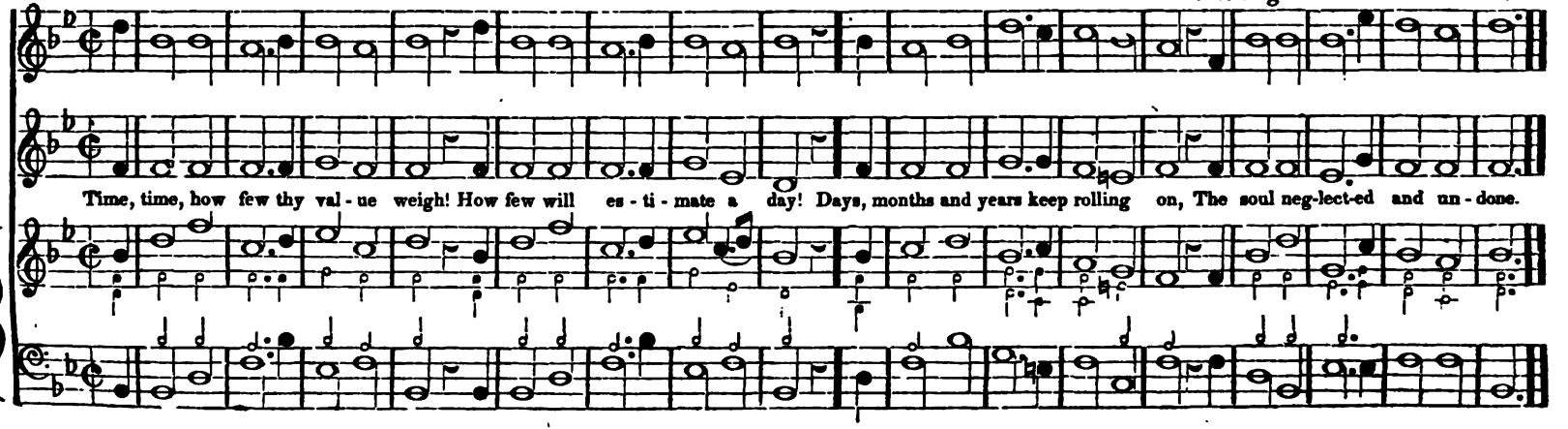


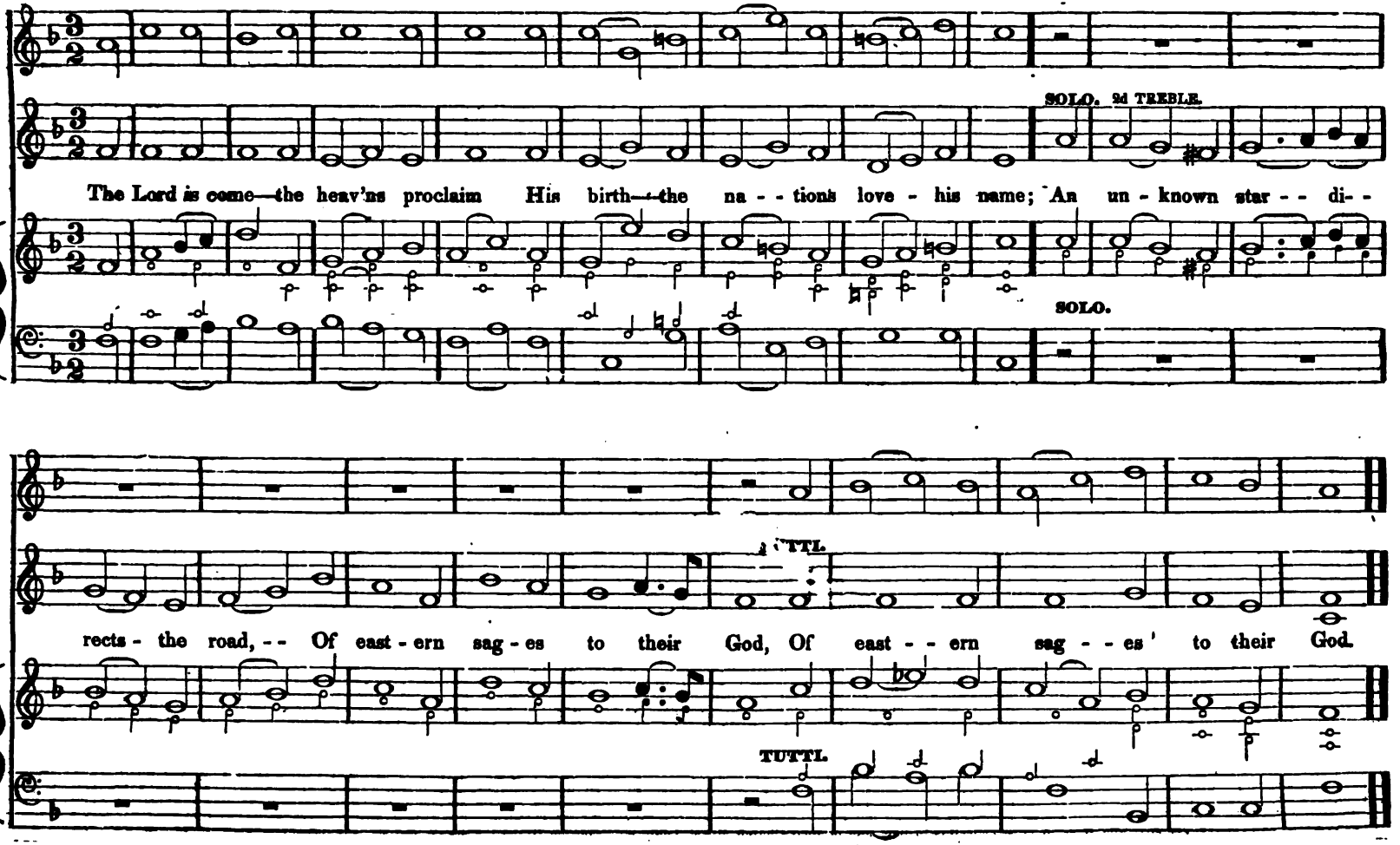
MODERATO CHORALMENTE.

GERMAN HYMN. L. M. M

Pleyel.

Not original—With alterations.




SOLO. 2d TREBLE.
The Lord is come—the heav'ns proclaim His birth—the na - - tions love - his name; An un - known star - - di -
SOLO.
TUTTI.
rects - the road, - - Of east - ern sag - es to their God, Of east - - ern sag - - es to their God.
TUTTI.

PRESTO.

BOSTON. L. M. M

From the American Harp. *

SOLO. 2d TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. *

ORGAN. AD LIBITUM.

* This passage may be sung alternately by Male, and Female voices.

TUTTI.

CRESC:

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTI.

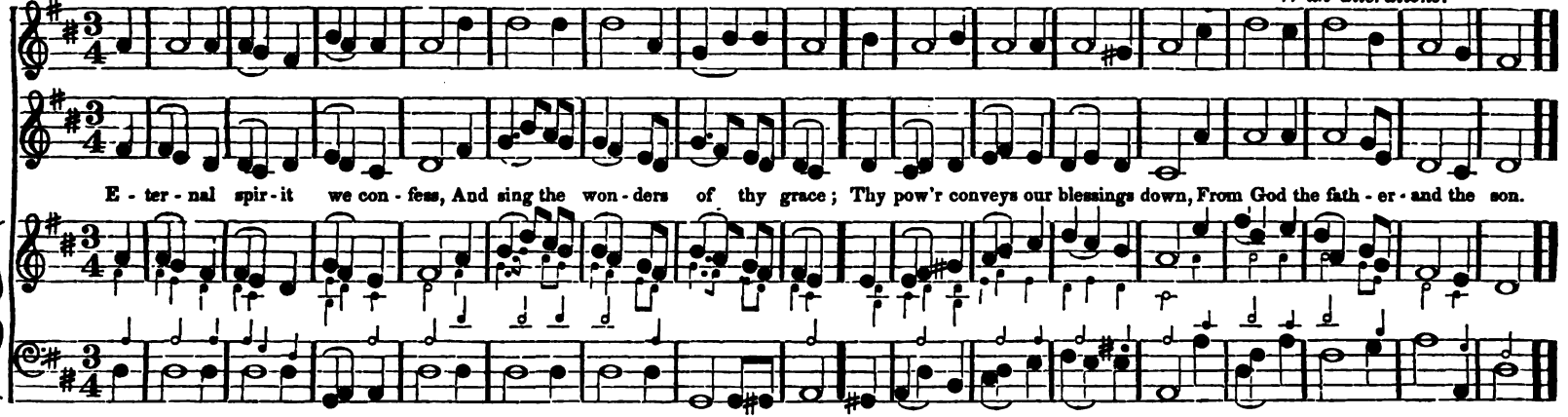
CRESC.

* The *American Harp*, A large collection of new and original Church Music, lately published by Hilliard, Gray, & Co. No. 134, Washington Street, Boston.

ALLEGRETTO.

BRENT. L. M. M

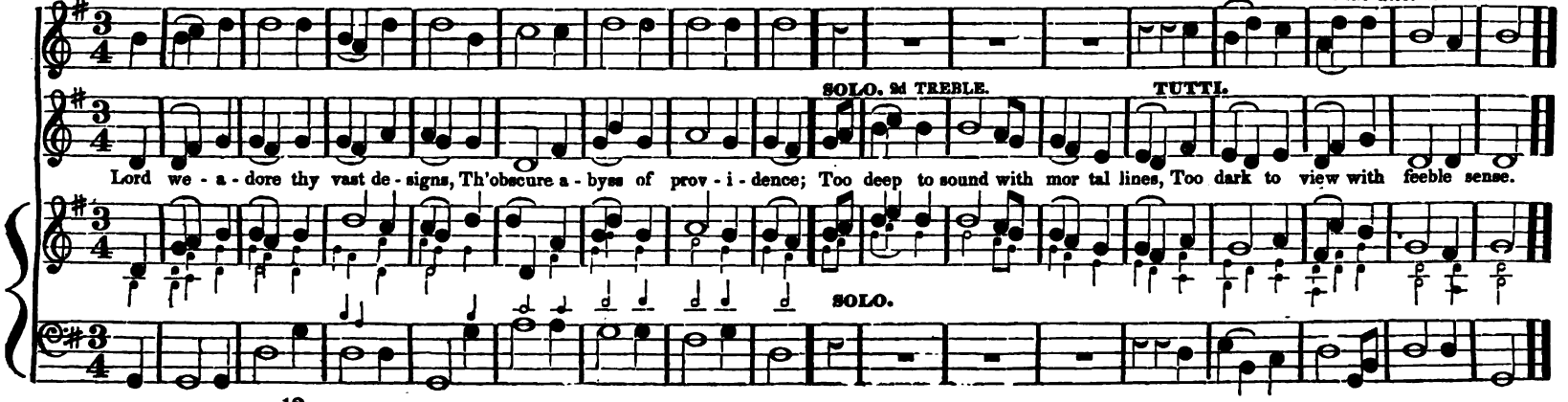
S. Holyok's Coll.
With alterations.



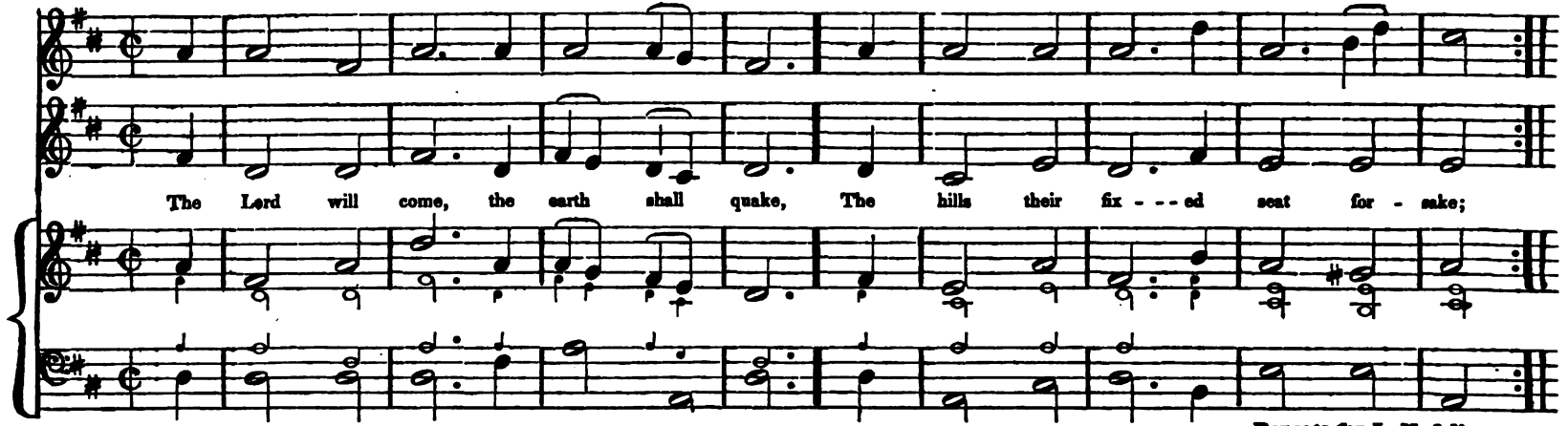
ALLEGRETTO.

PALMIS. L. M. M

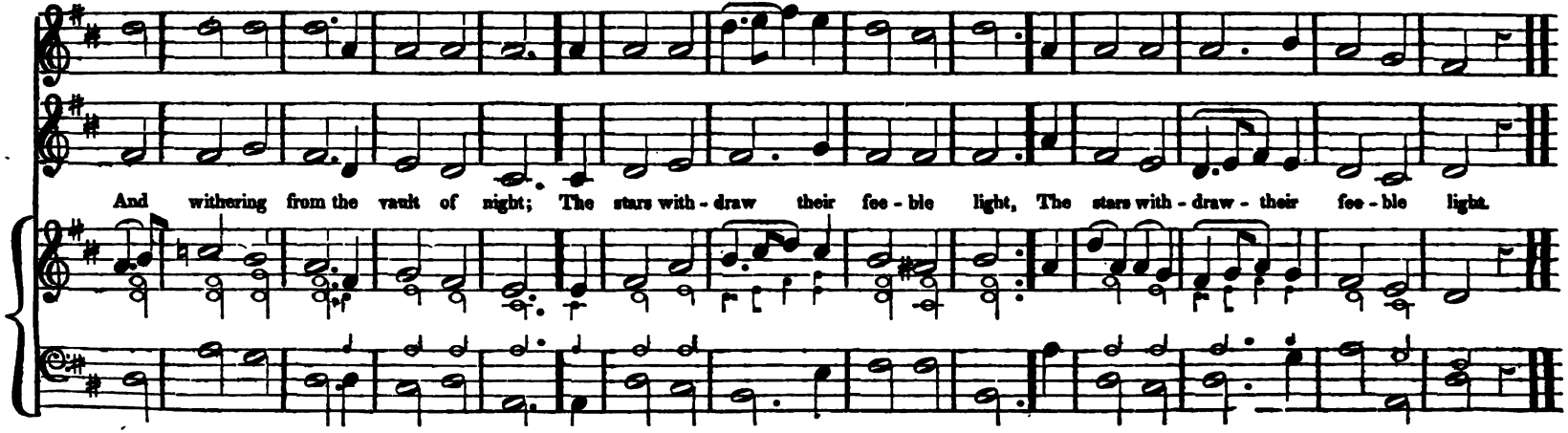
S. Holyok's Coll.
With alterations.



90 ALLEGRO ASSAI. **CAPITOL, OR ALLENTOWN. L. M.** M ♯ (or L. M. 6 lines.) M. Holt.

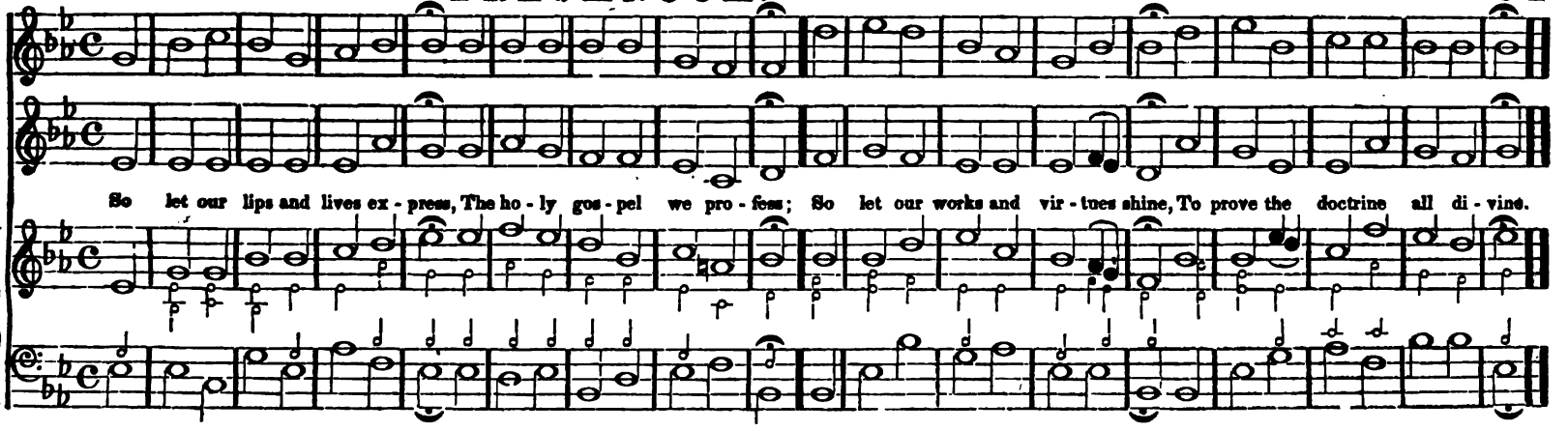


Repeats for L. M. 6 lines.



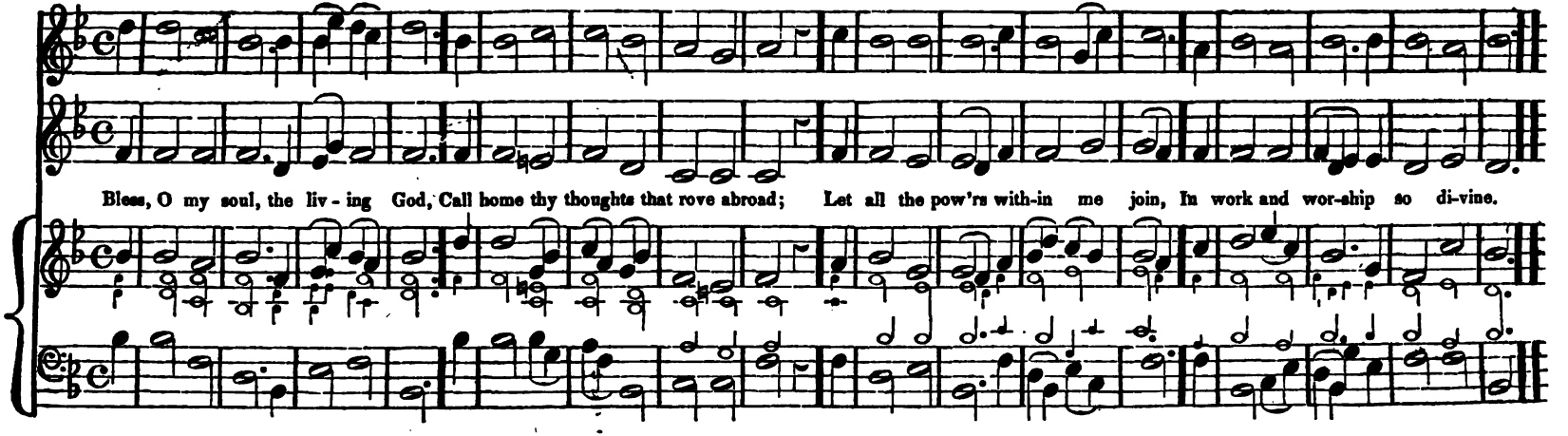
CHORAL.

BRECKNOCK. L. M. M



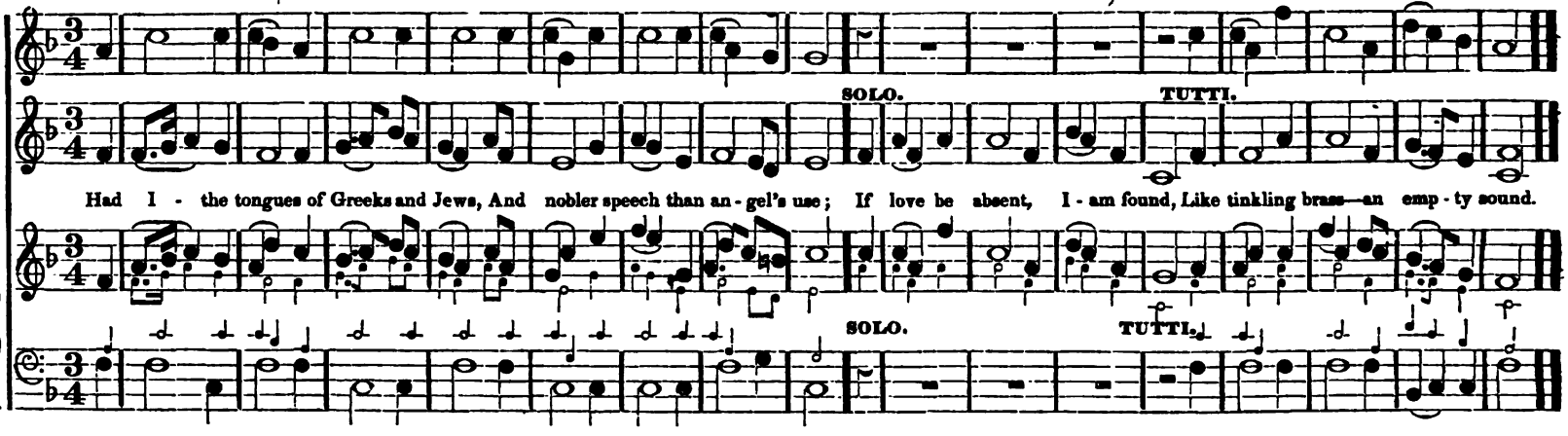
ALLEGRO.

EVENING HYMN. L. M. M



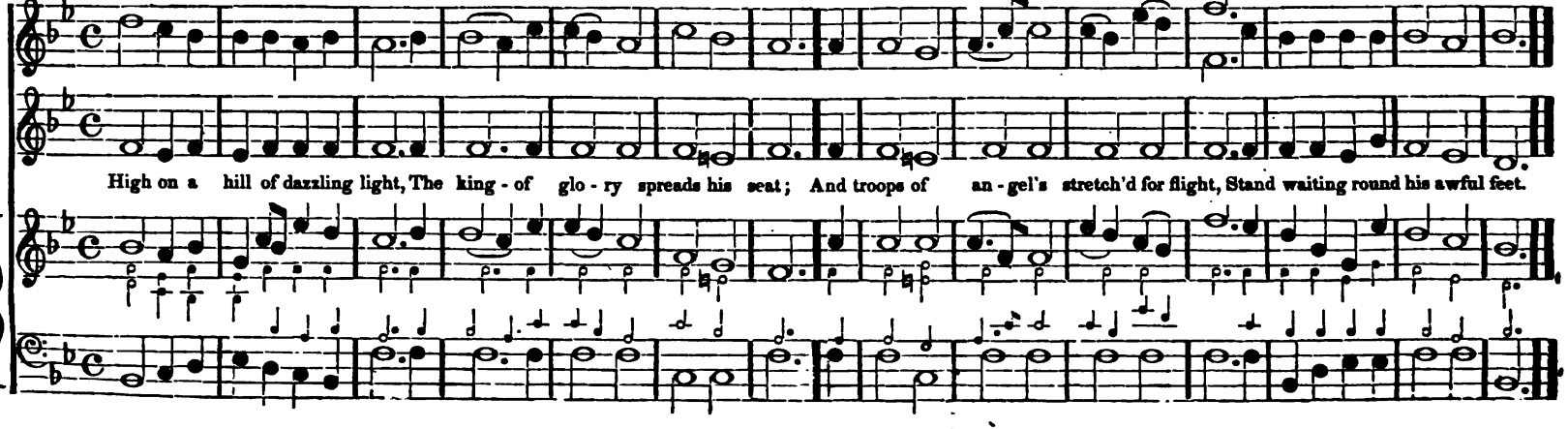
MODERATO.

PARK STREET CHURCH. L. M. M



ALLEGRO.

OLD SOUTH CHURCH. L. M. M



ALLEGRO ASSAI. **CHAPMAN. L. M.** M # *From the American Harp.*

He - that - hath made - - his ref - uge God, Shall find - - - a most - - se - cure - a - - bode;

Shall find a &c.

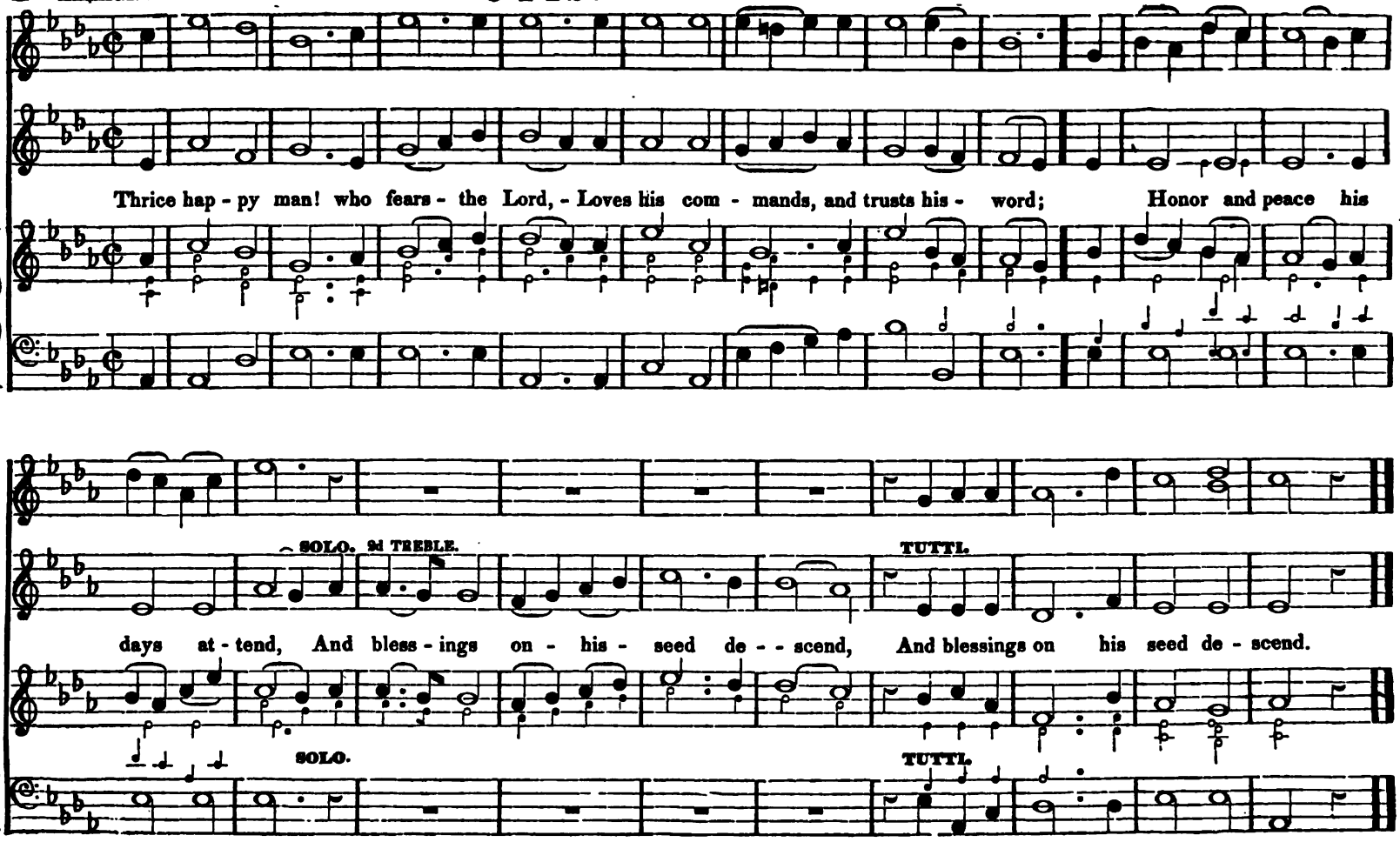
SOLO. 2d. TREBLE. TUTTI.

Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

SOLO. TUTTI.

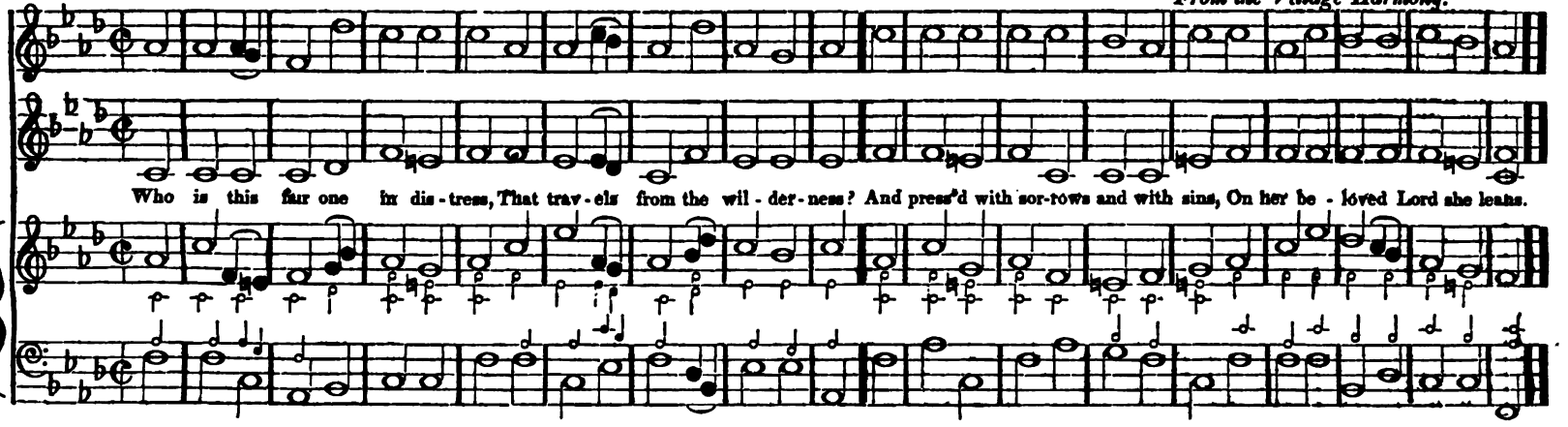
ALLEGRO ASSAI.

OTIS. L. M. M

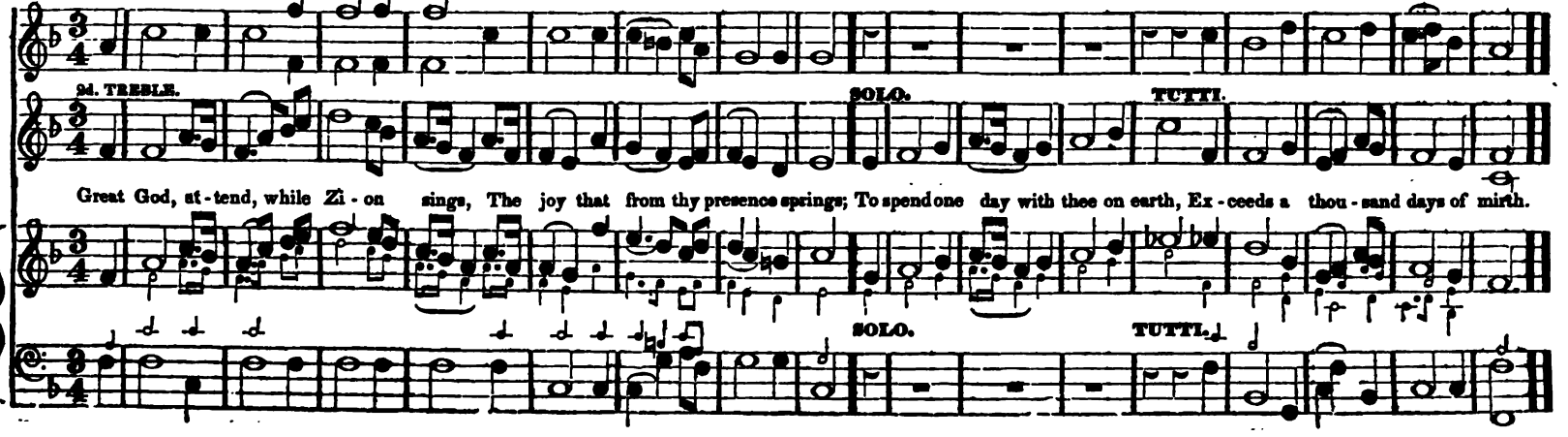


CHORALMENTE. **WILDERNESS. L. M.** M b Leach.

From the Village Harmony.



ALLEGRETTO. **DENTON. L. M.** M # *From the American Harp.*

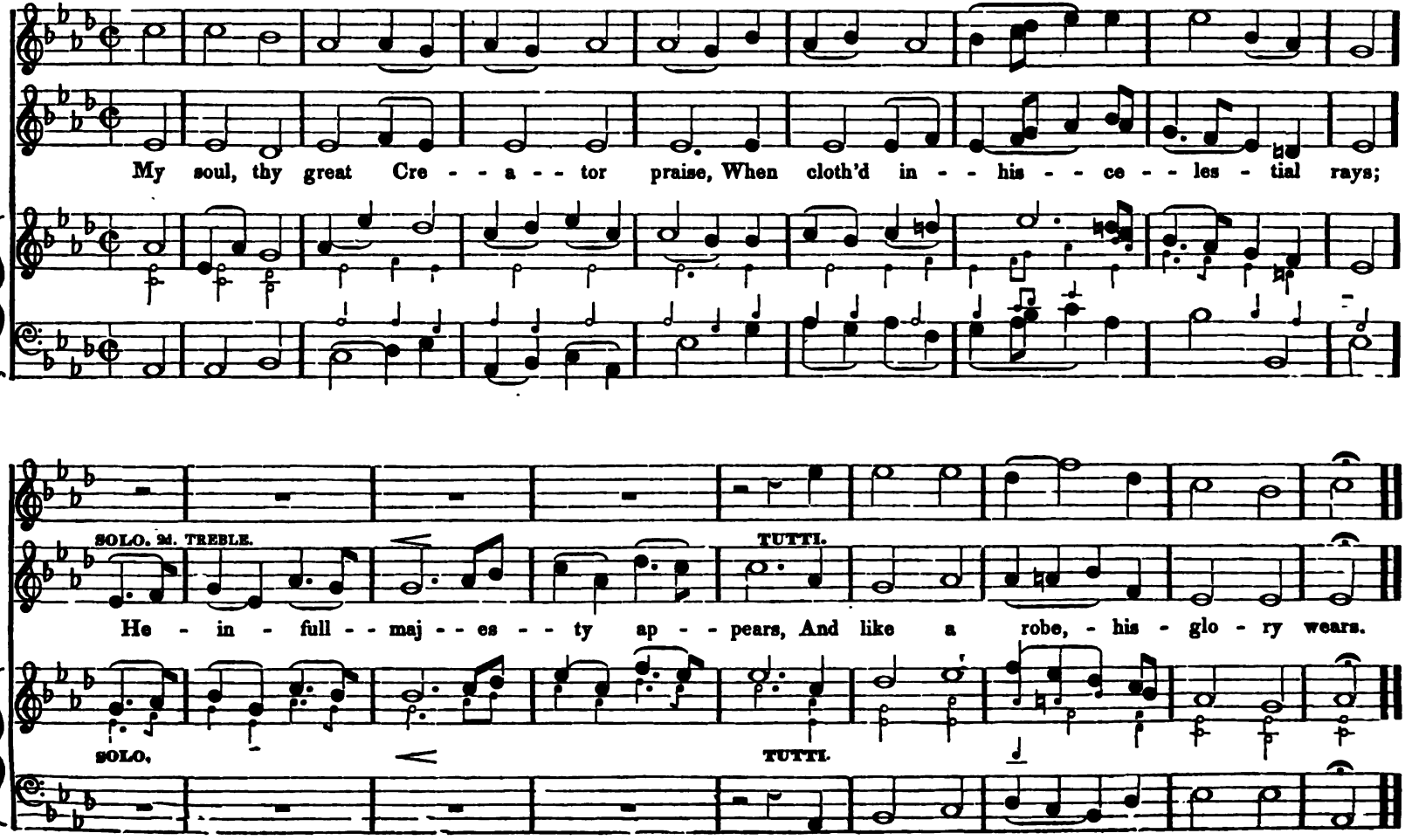


ALLEGRO.

NAHANT. L. M.

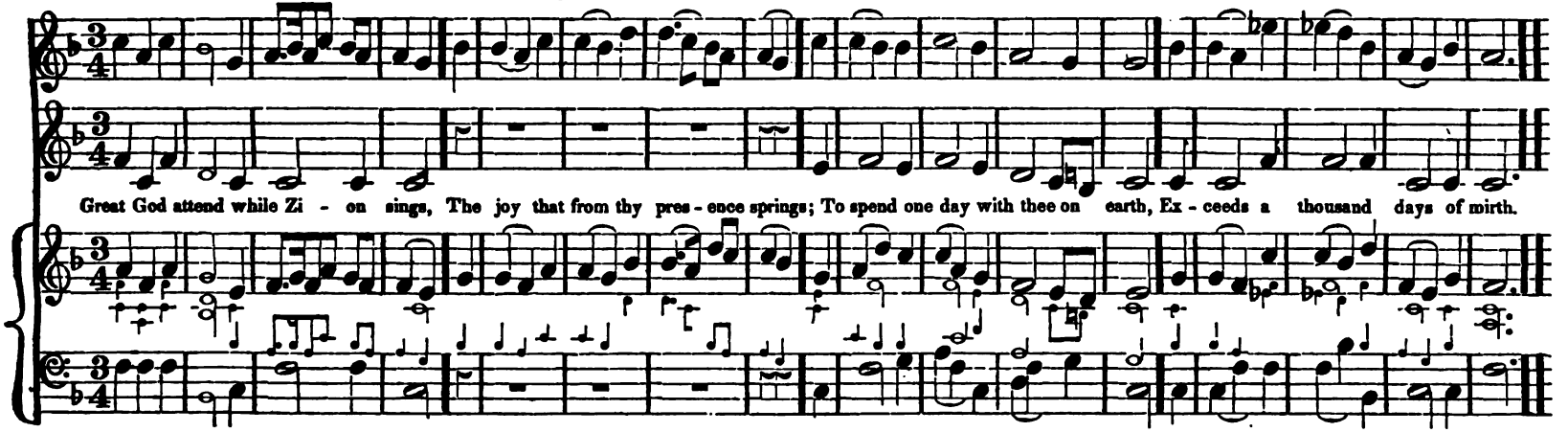
M #

From the American Harp.



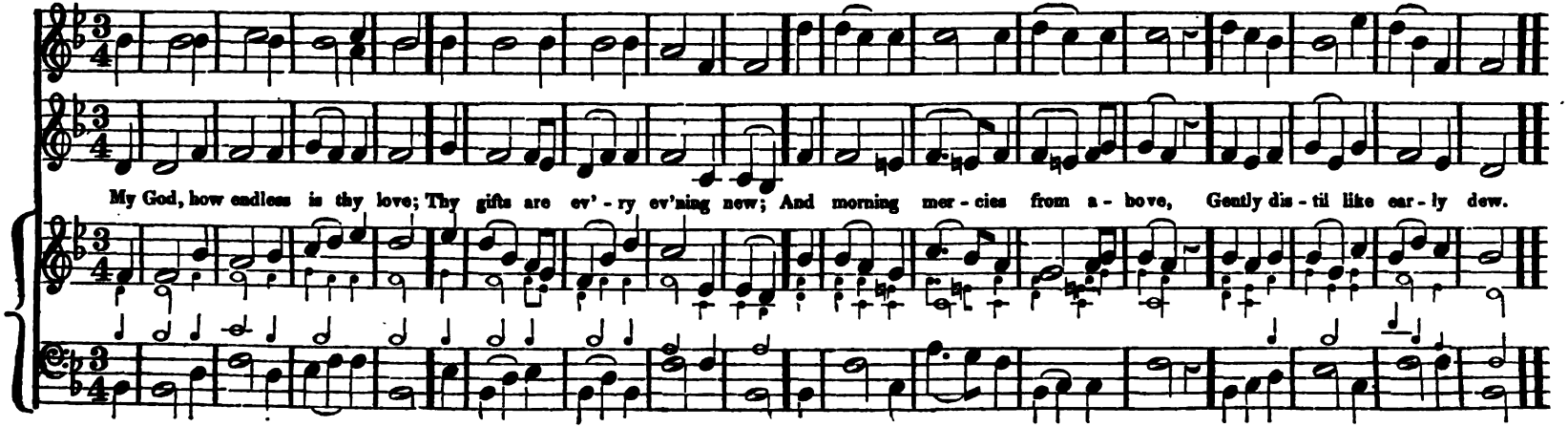
MODERATO.

BERA, OR RICKMANSWORTH. L. M. M



MODERATO.

FLORIDA. L. M. M

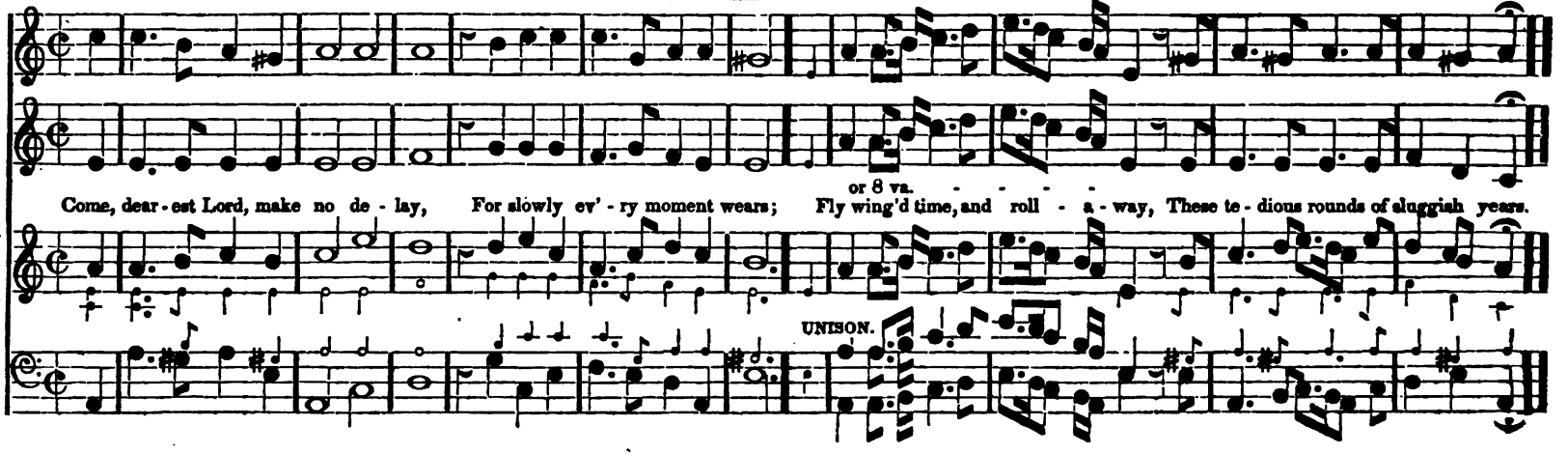


ALLEGRETTO MODERATO.

LENOX. L. M.

M b

Old Style.

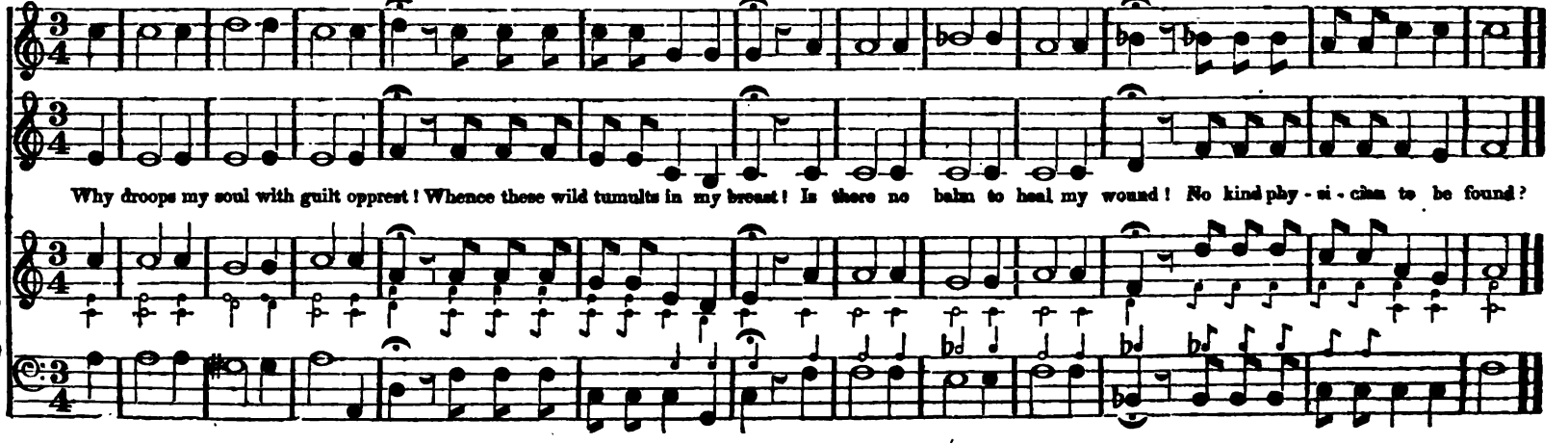


ALLEGRETTO.
QUASI ANDANTINO.

CENCHREA CHANT. L. M.

M #

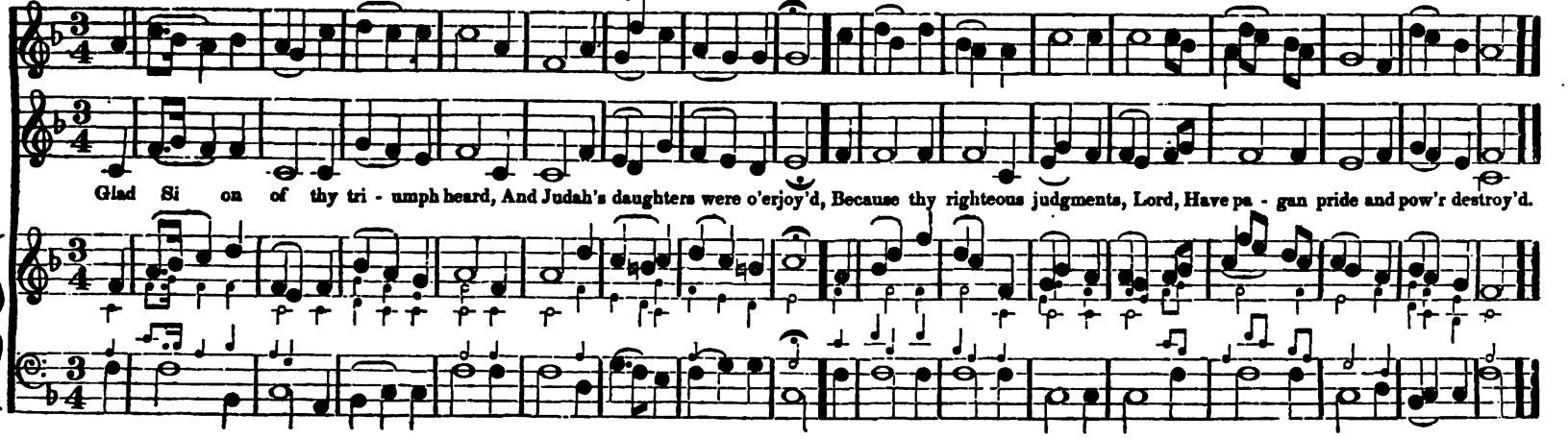
From the American Harp



ALLEGRO CON SPIRITO.

HAYDN, or St. Olave's. L. M. M♯

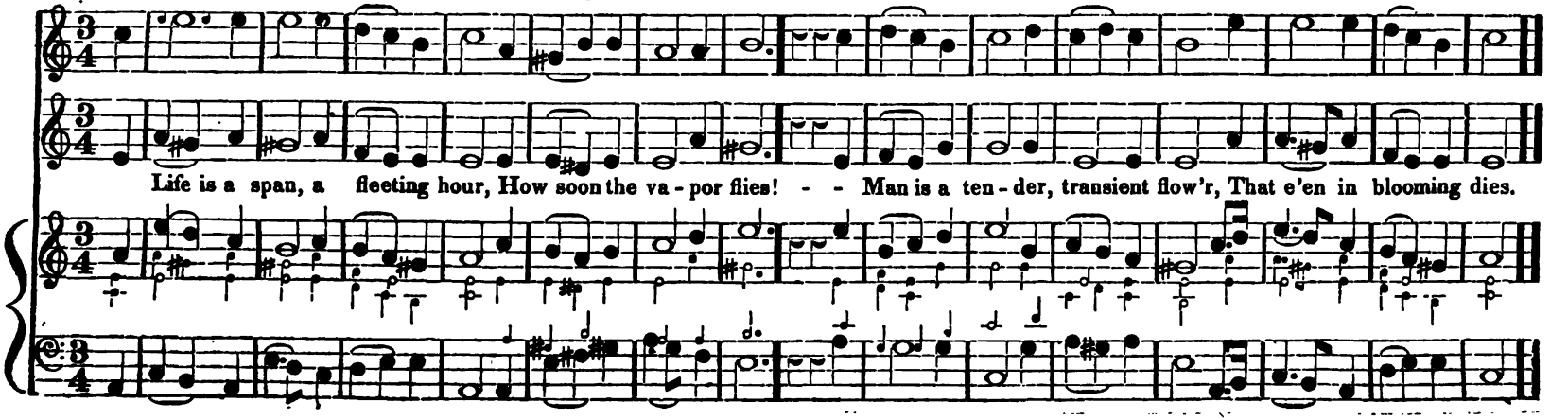
Hudson.



ANDANTINO QUASI ALLEGRETTO.

CROWLE. C. M. M♭

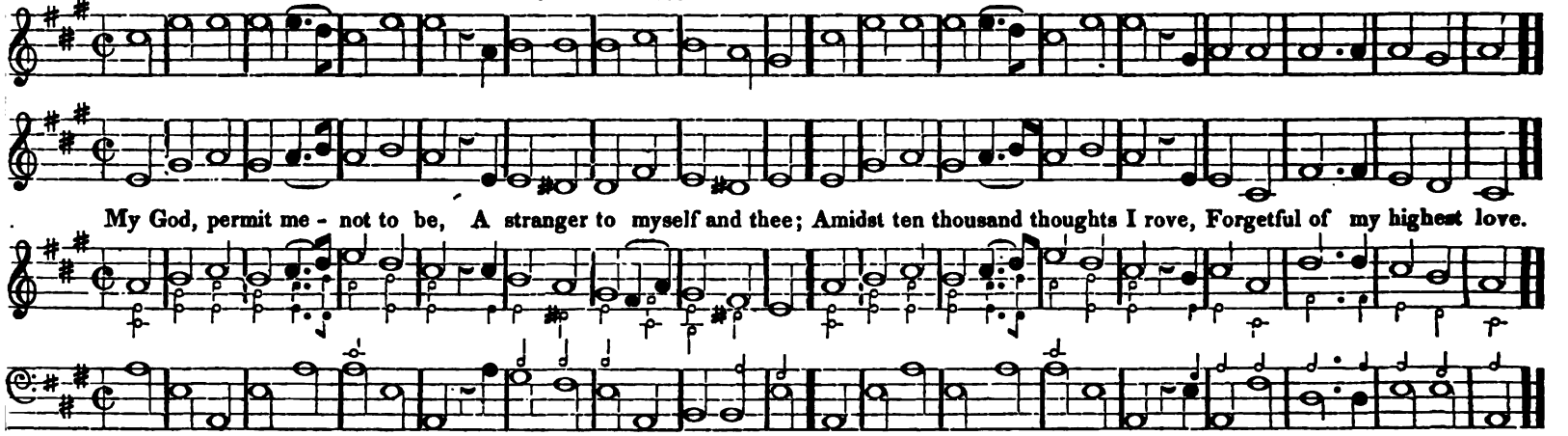
Dr. Green.



ANDANTE.

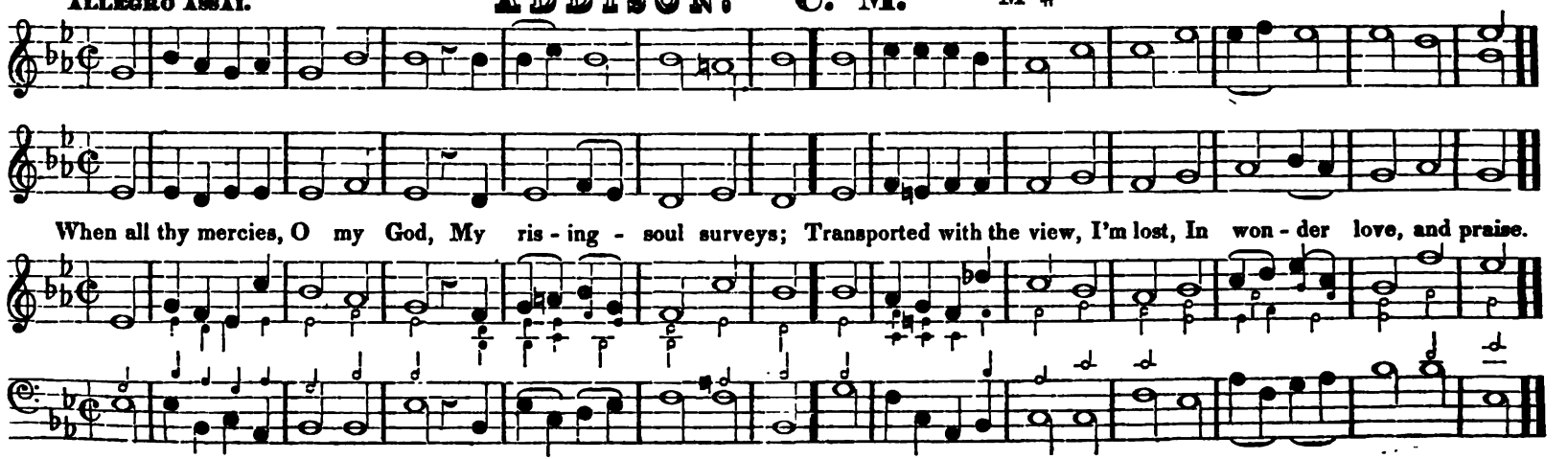
MEDWAY. L. M. M

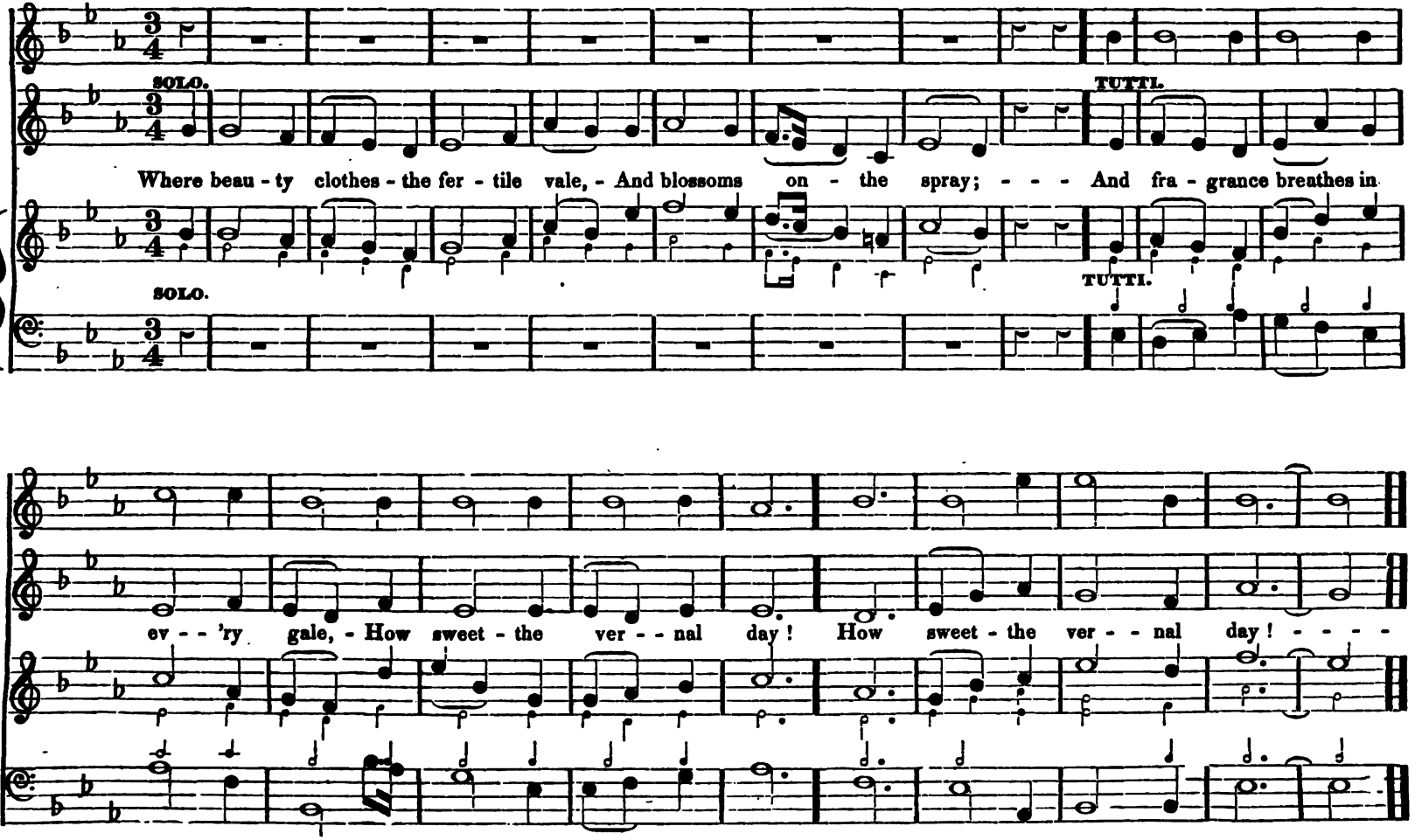
Pergolesi.



ALLEGRO ASSAI.

ADDISON. C. M. M




SOLO.
TUTTI.
Where beau - ty clothes - the fer - tile vale, - And blossoms on - the spray; - - - And fra - grance breathes in
SOLO.
TUTTI.
ev - - 'ry gale, - How sweet - the ver - - nal day! How sweet - the ver - - nal day! - - - -

UN POCO ALEGRETTO.

HAVANNA. C. M. M

Dr. Harrington.

E - ter - nal source of joys di - vine, To thee my soul as - pires; Oh! could I say, the Lord is mine! 'Tis all my soul - de - sires.

MODERATO.

COMMUNION. C. M. M

Hymn Chant.

S. Hill.

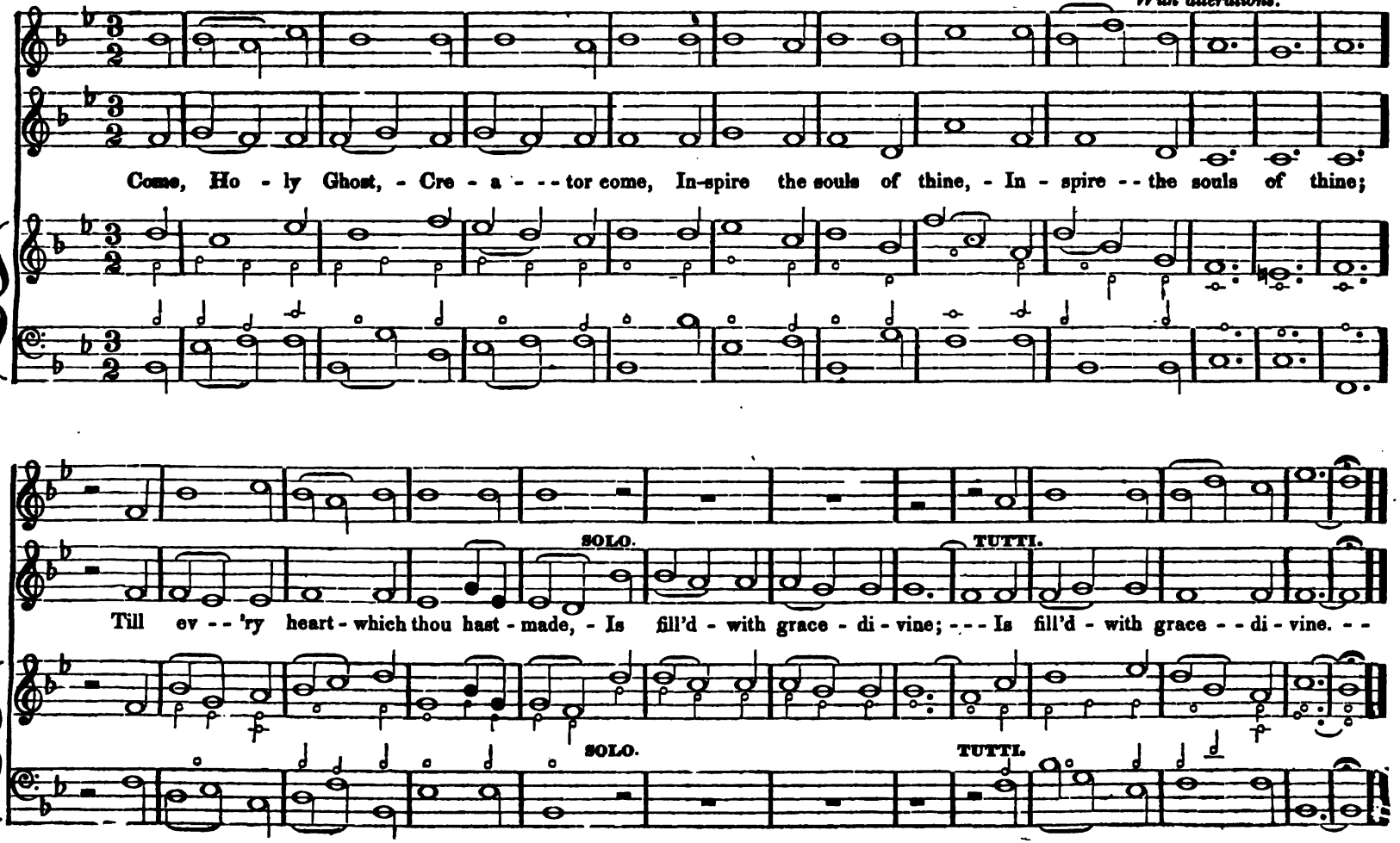
Here at thy ta - ble, Lord, we meet, To feed on food di - vine; Thy bo - dy is the bread we eat, Thy pre - cious blood the wine.

ALLEGRO.

VENI CREATOR. C. M.

M #

Steffani.
With alterations.

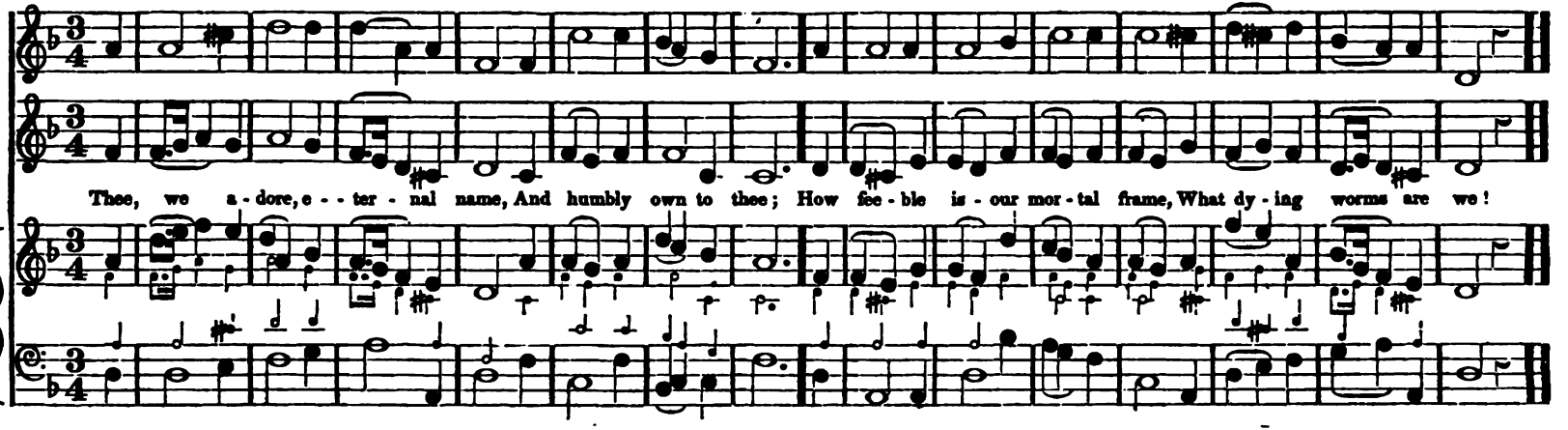


UN POCO ALLEGRETTO.

DUNKENFIELD. C. M.

M b

R. Harrison.

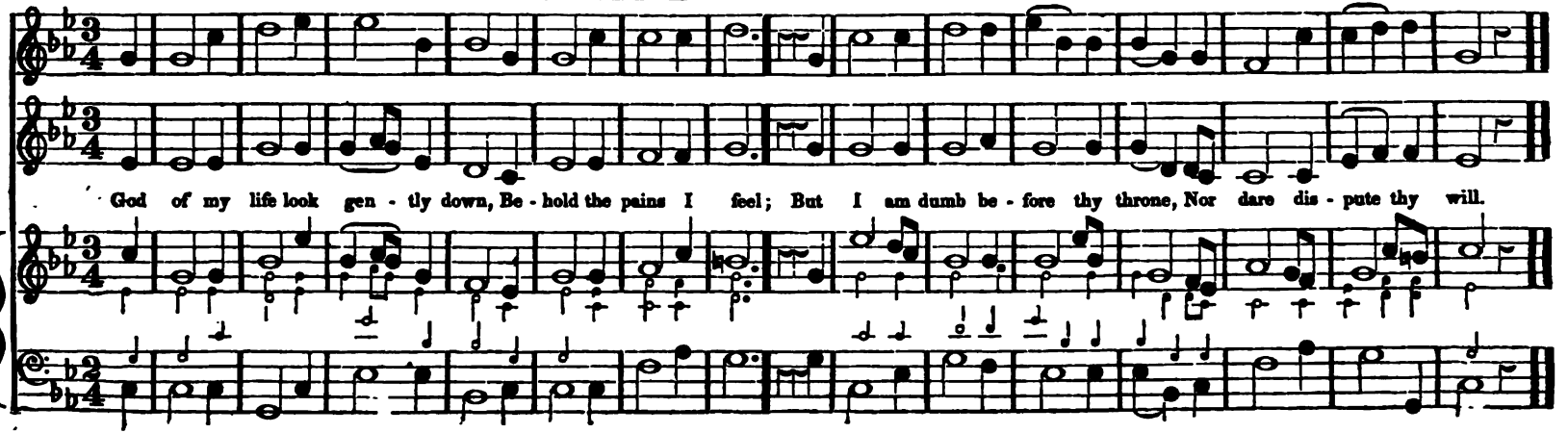


ANDANTINO.

POLAND. C. M.

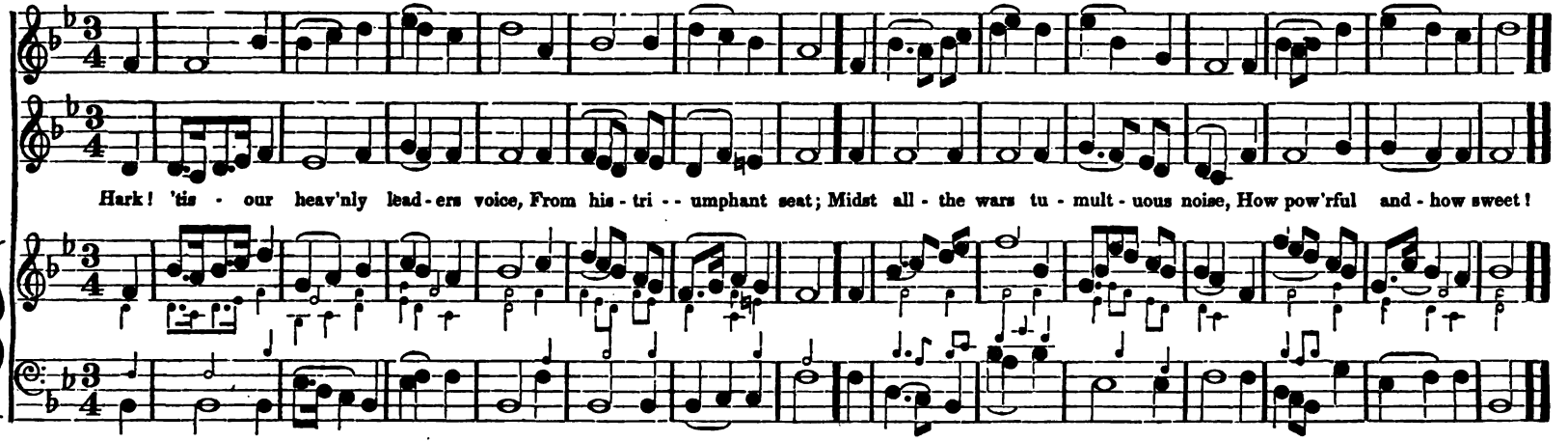
M b

Swan.



ALLEGRO.

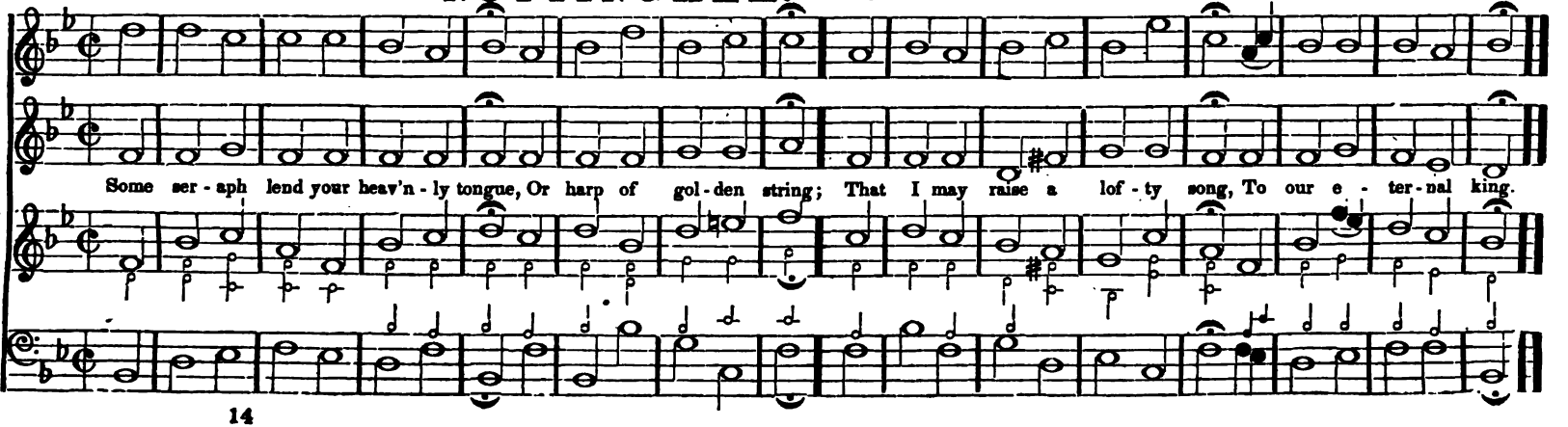
DURHAM. C. M. M



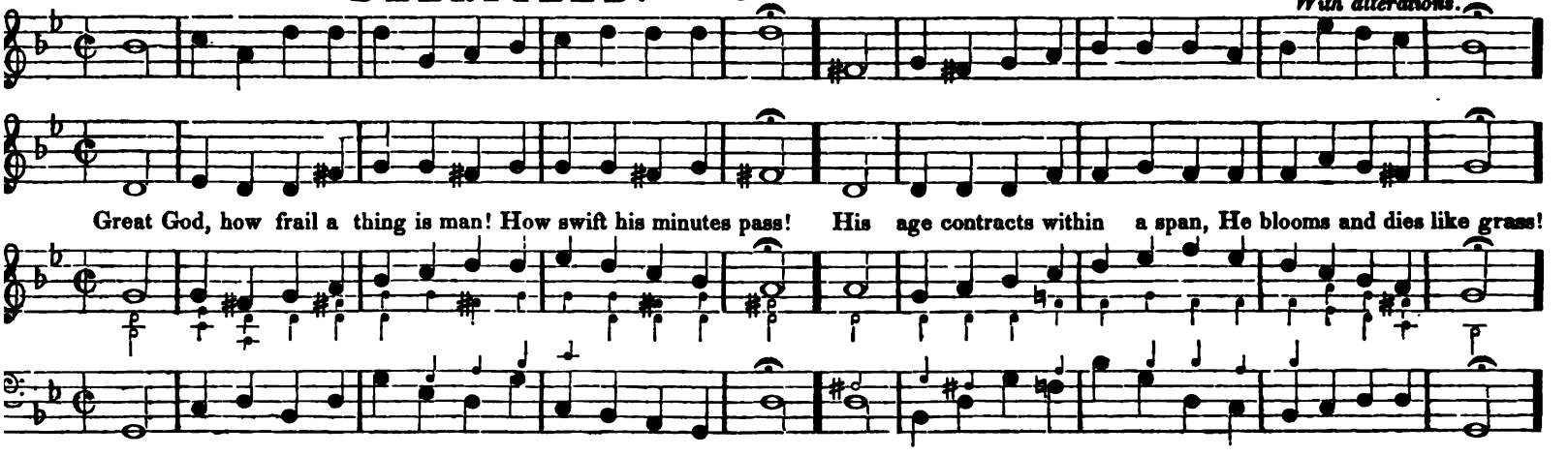
CHORAL.

NOTTINGHAM. C. M. M

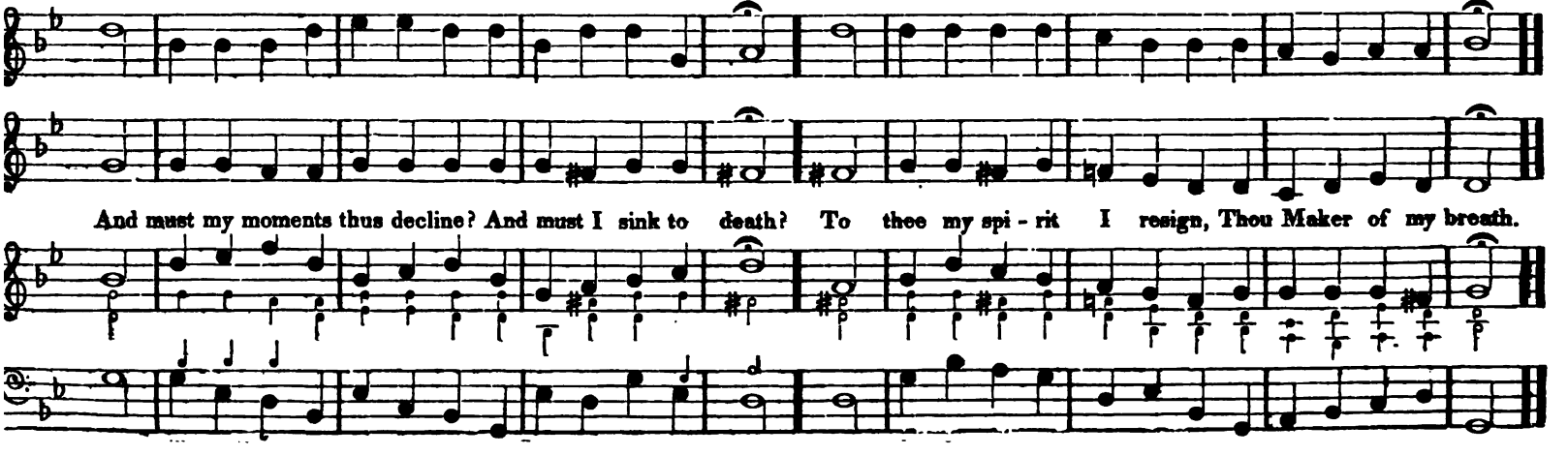
I. Clark.



ALLEGRETTO. **DEERFIELD.** C. M. M♭ Two Stanzas. W. Billings. *With alterations.*



SECOND STANZA.



ALLEGRETTO.

DEDHAM. C. M. M

SOLO.

Come, happy souls approach your God, With new me - lo - dious songs; Come, tender to Al - mighty grace, The trib - ute of your tongues, The trib - ute of your tongues.

SOLO. TUTTI.

ALLEGRO.

BROOMSGROVE. C. M. M

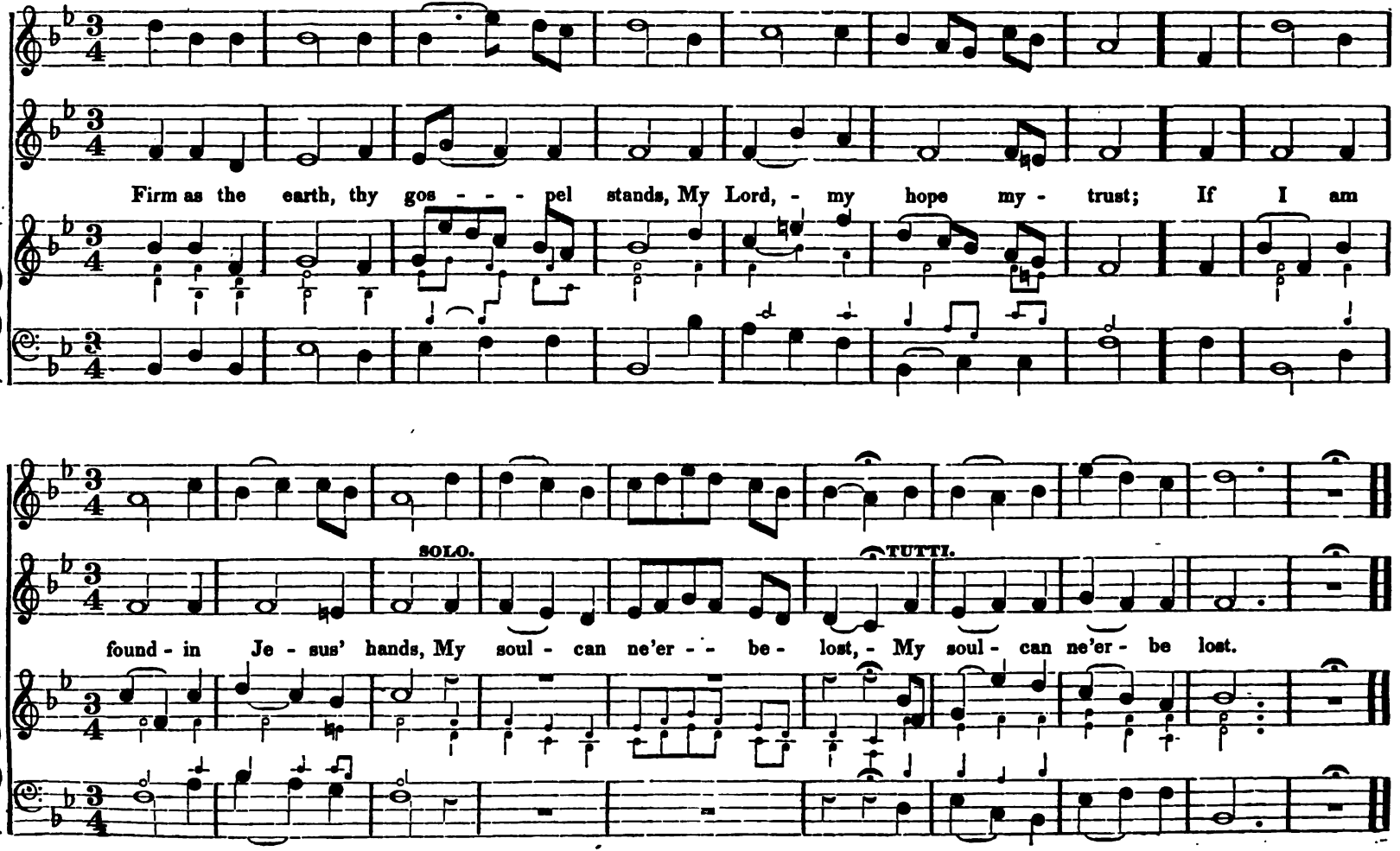
2d. TREBLE.

O render thanks and bless the Lord, Invoke his ho - ly name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, &c.

ALLEGRETTO.

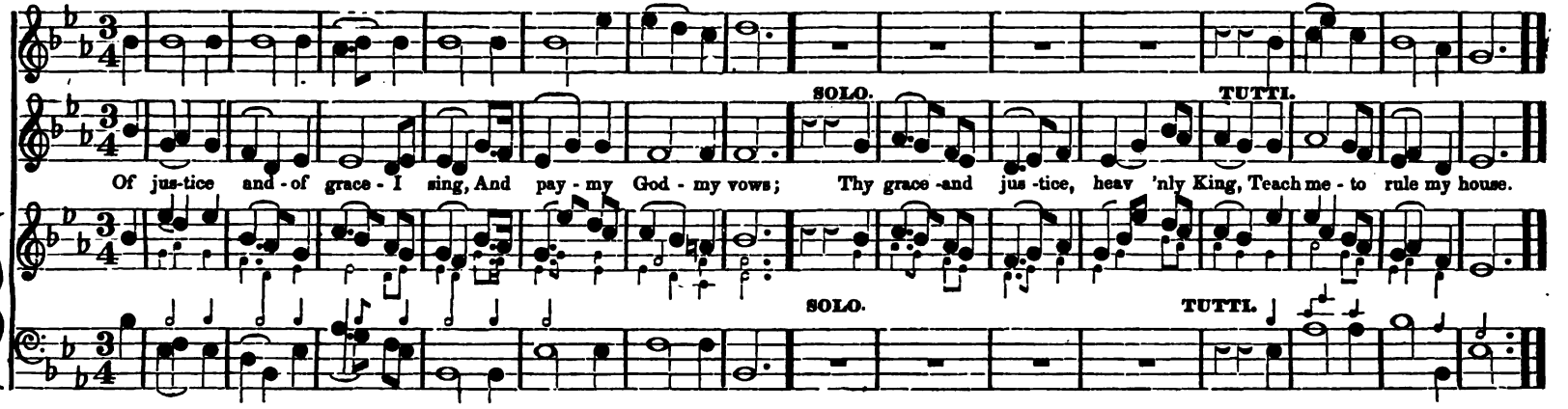
NEW ENGLAND HYMN. C. M.

M #



MODERATO.

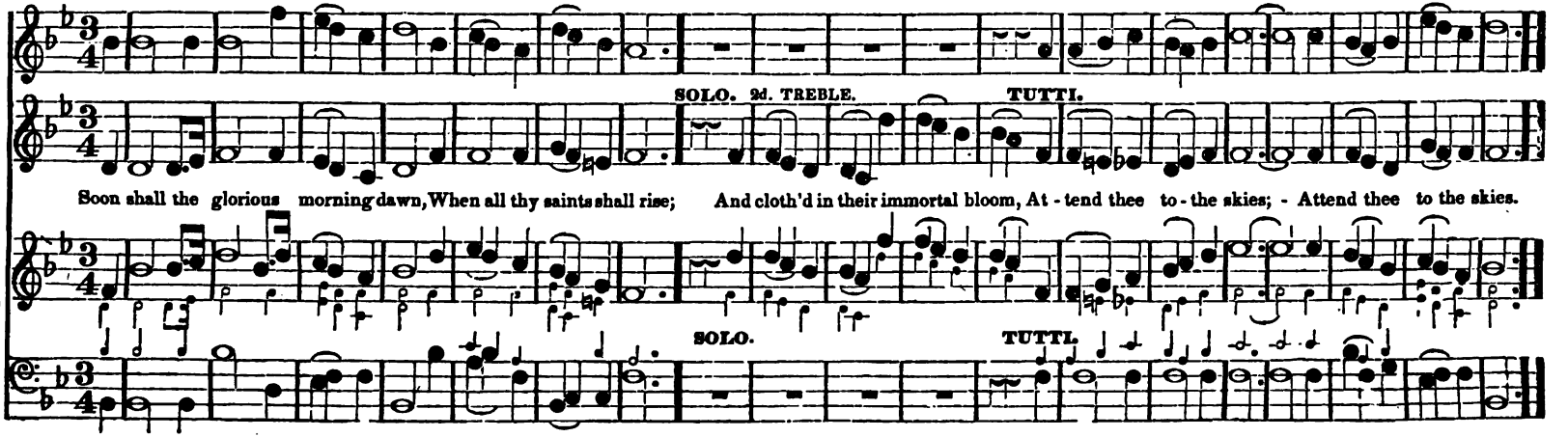
ALEXANDER. C. M. M



MODERATO

SWANWICK. C. M. M

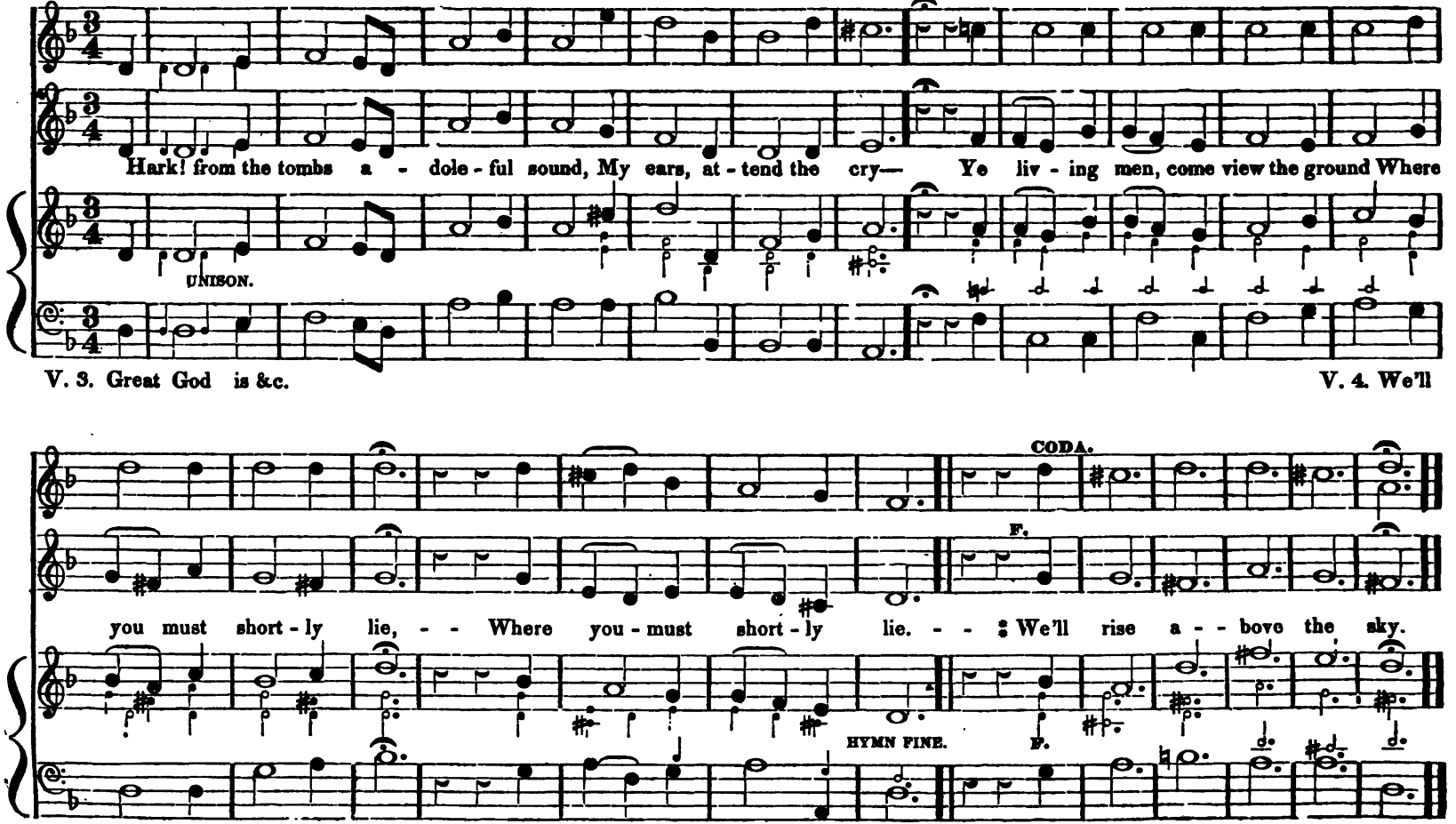
Lucas.



ALLEGRETTO.

CHURCHYARD. C. M.

M b



ALLEGRETTO.

TRINITY. C. M. M

King James.

TUTTI.

Let chil - dren hear the migh - ty deeds Which God per - form'd of old; Which in - our young - er years we saw, And which our father's told.

SOLO. TUTTI.

ALLEGRETTO.

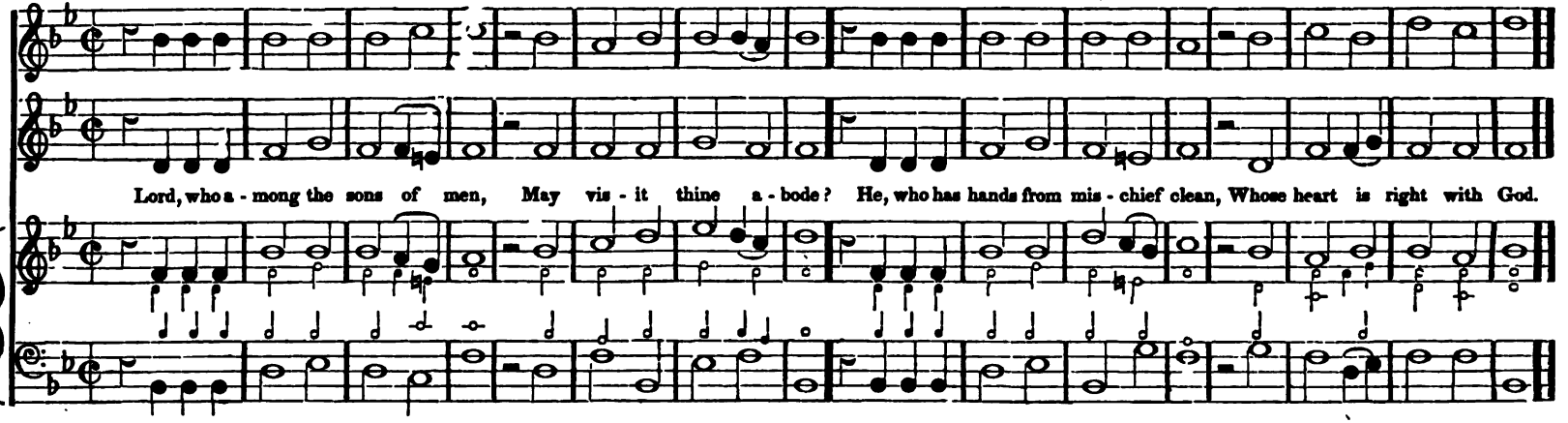
EMMAUS. C. M. M

SOLO. 2d TREBLE. TUTTI.

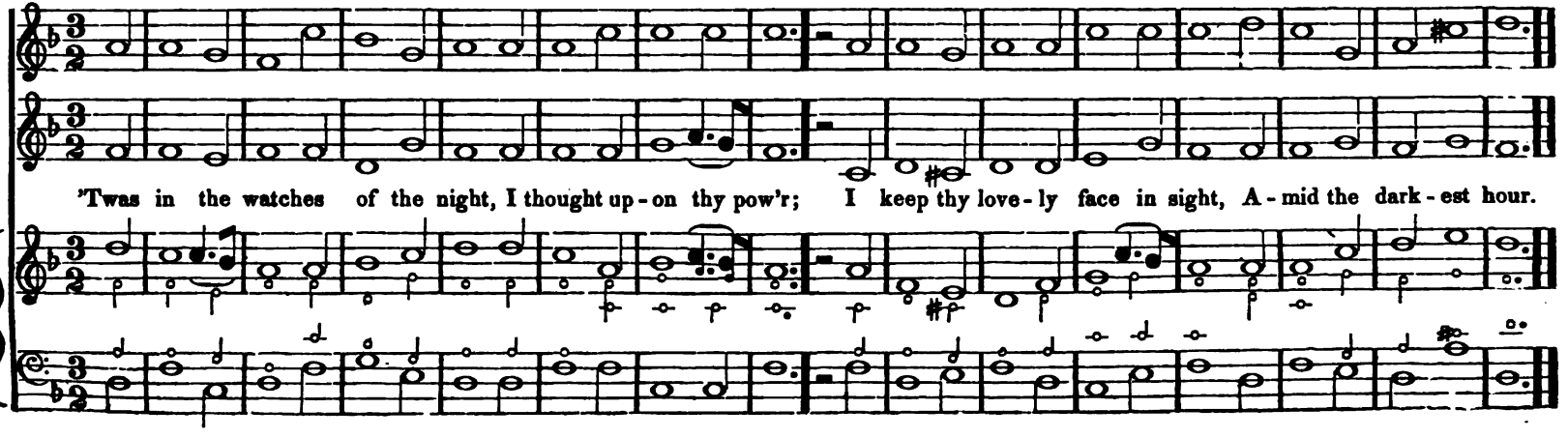
Give thanks to God—in - voke his name, And tell - the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

SOLO. TUTTI.

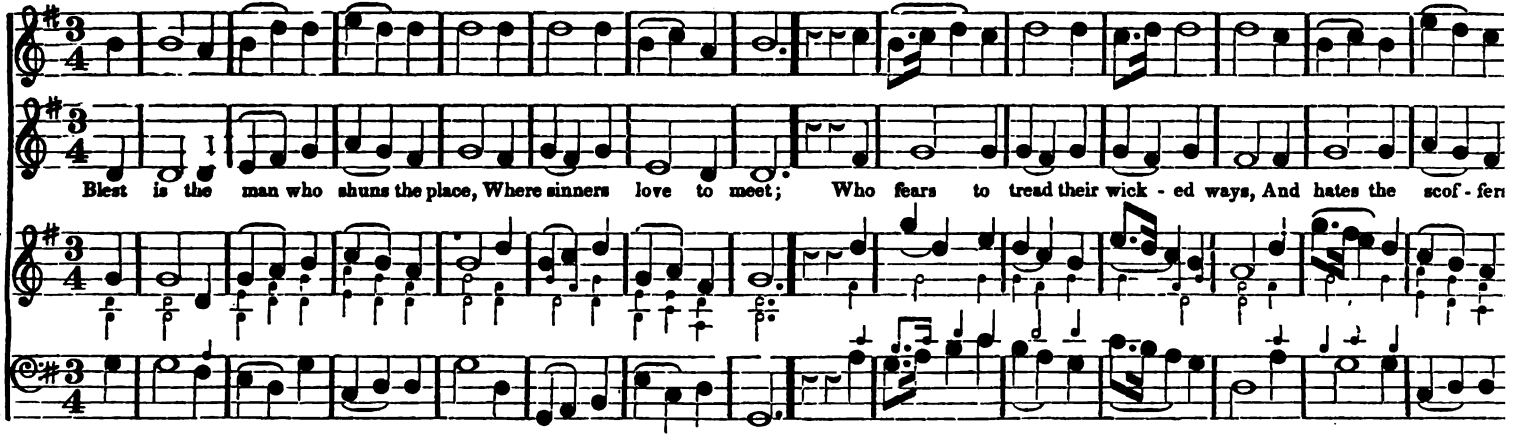
112 ALLA CAPELLA. **BOWDOIN SQUARE.** C. M. M # Hymn Chant.



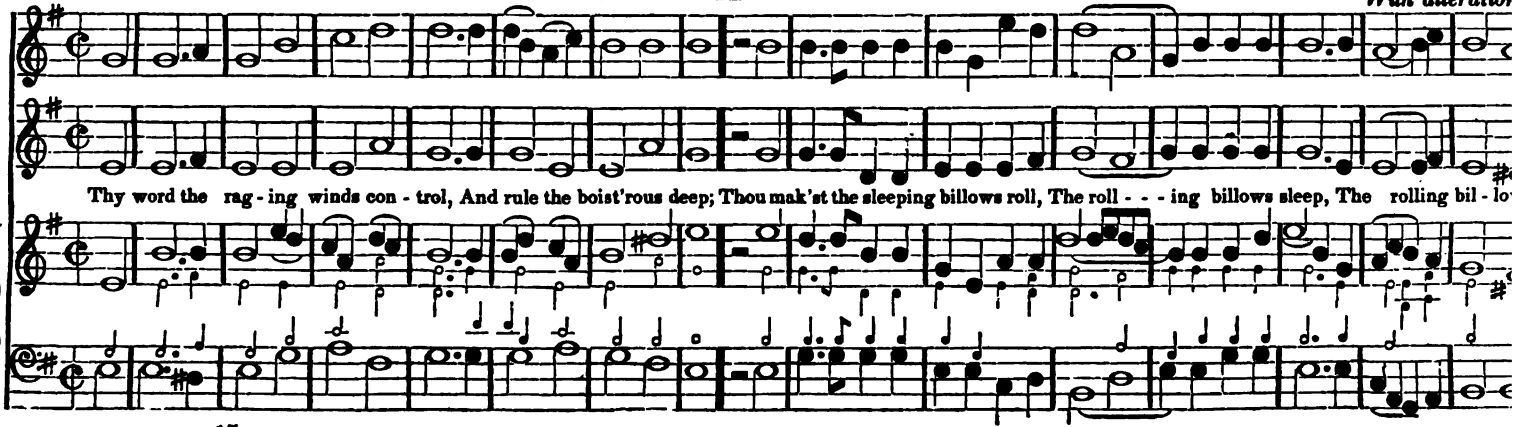
CHORALMENTE. **WANTAGE.** C. M. M b Tansur.



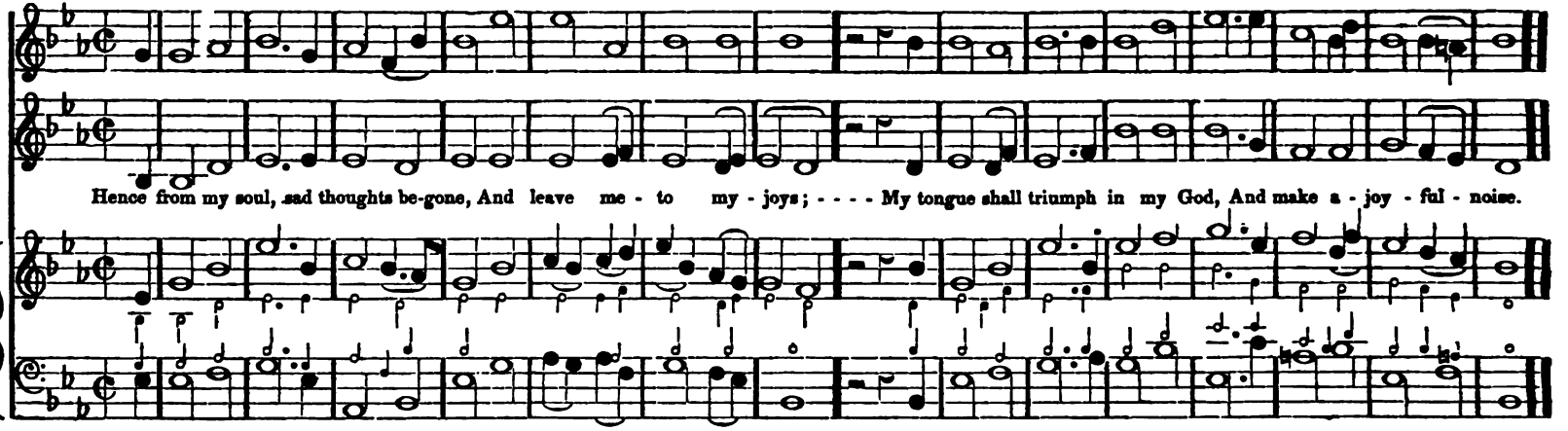
ALLEGRO MODERATO. **ST. PATRICK'S. C. M.** M # Williams Coll.



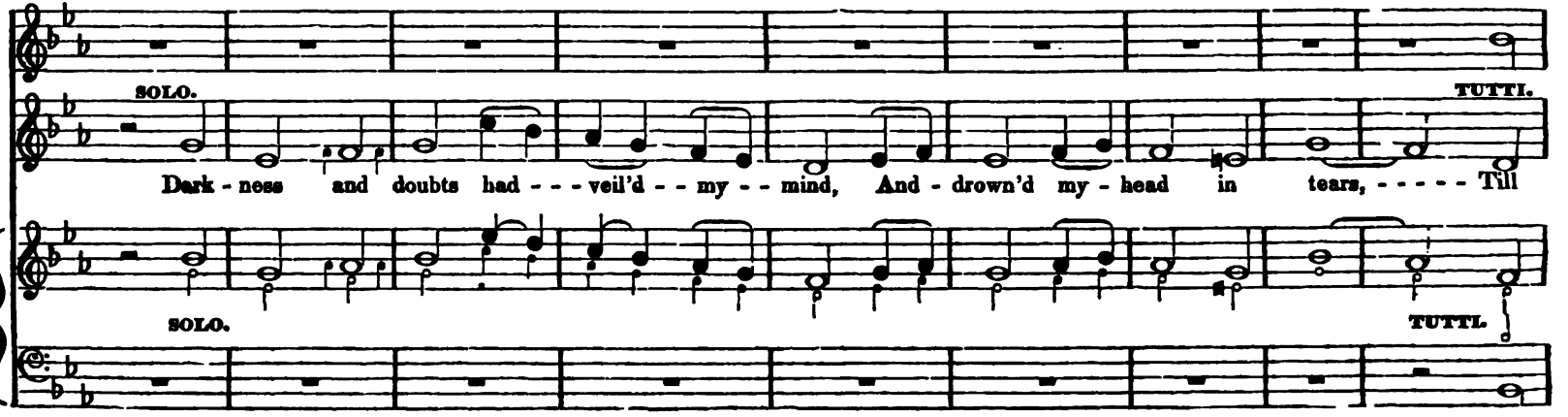
ALLEGRO. **VIRGINIA. C. M.** M # Browson.
With alteration

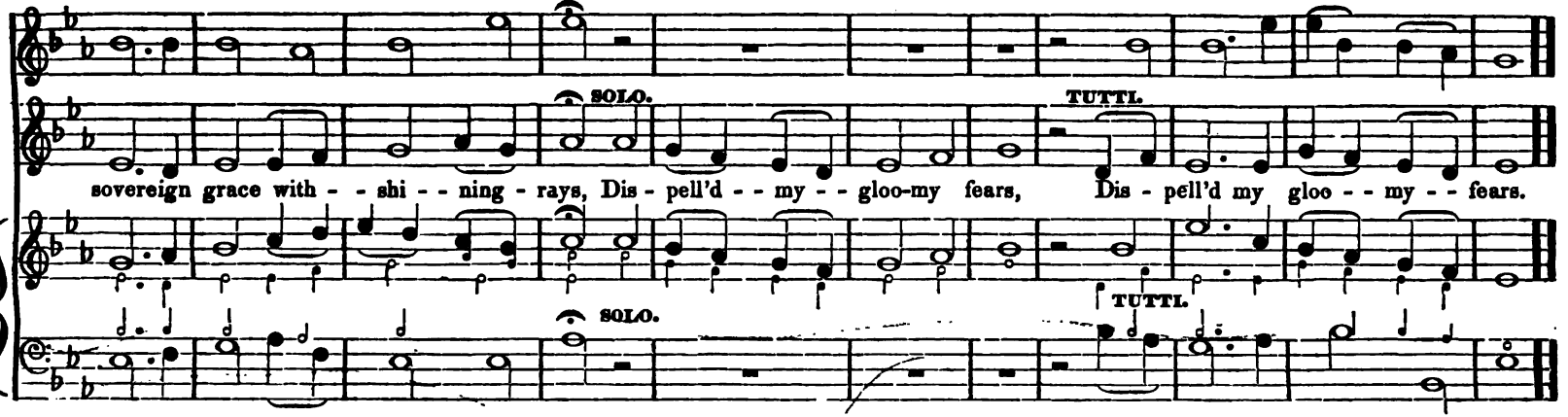


ALLEGRO ASSAI. **FARRINGDON. C. M.** Two Stanzas. M # *With alterations.*

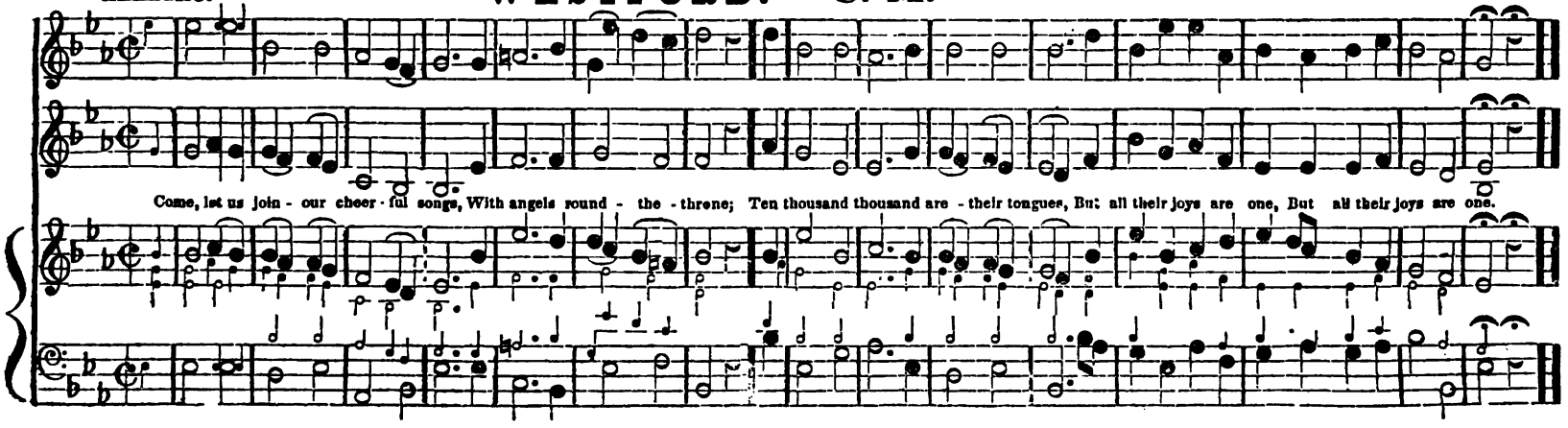


SECOND STANZA.



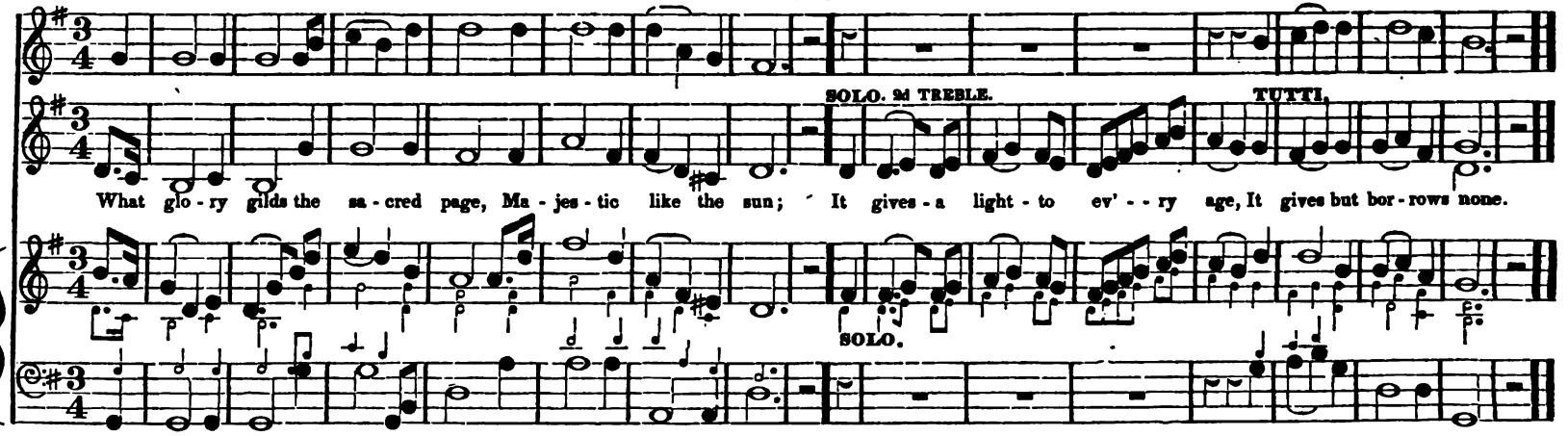

SOLO.
TUTTI.
sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.
SOLO.
TUTTI.

WESTFORD. C. M.


ALLEGRO.
Come, let us join - our cheer - ful songs, With angels round - the - throne; Ten thousand thousand are - their tongues, But all their joys are one, But all their joys are one.

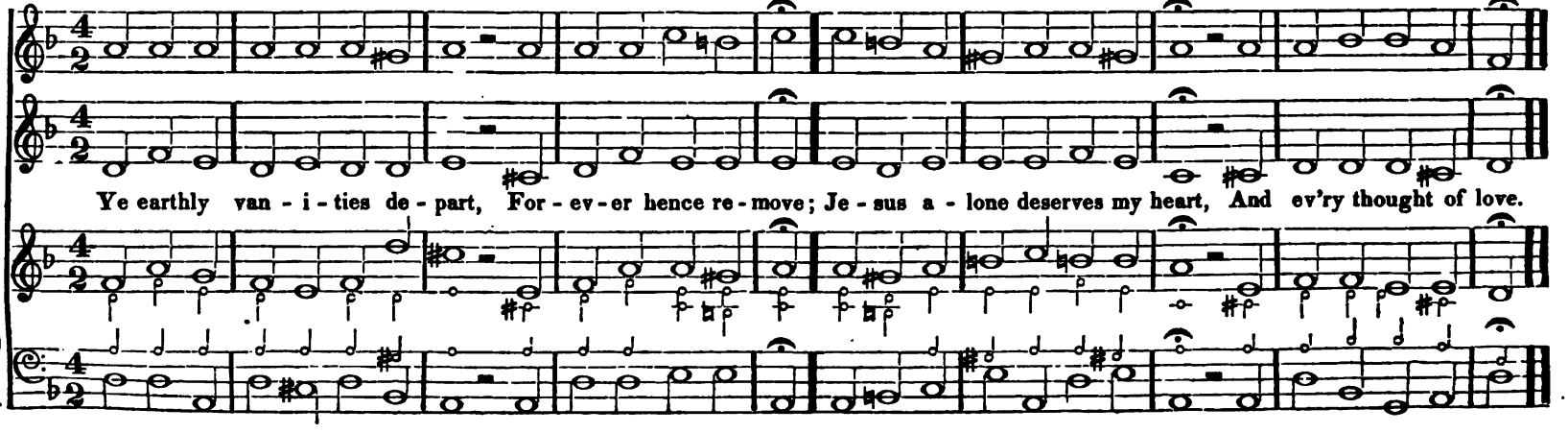
ALLEGRETTO.

NEW LITCHFIELD. C. M. M



CHORAL.

ENOCH. C. M. M b or M



ALLEGRO. **CLAPTON.** C. M. M # **Hymn Chant.** Jones.

Oh! praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.

UNISON. UNISON.

UN POCO STACCATO.

MELODY. C. M. M # Leach.

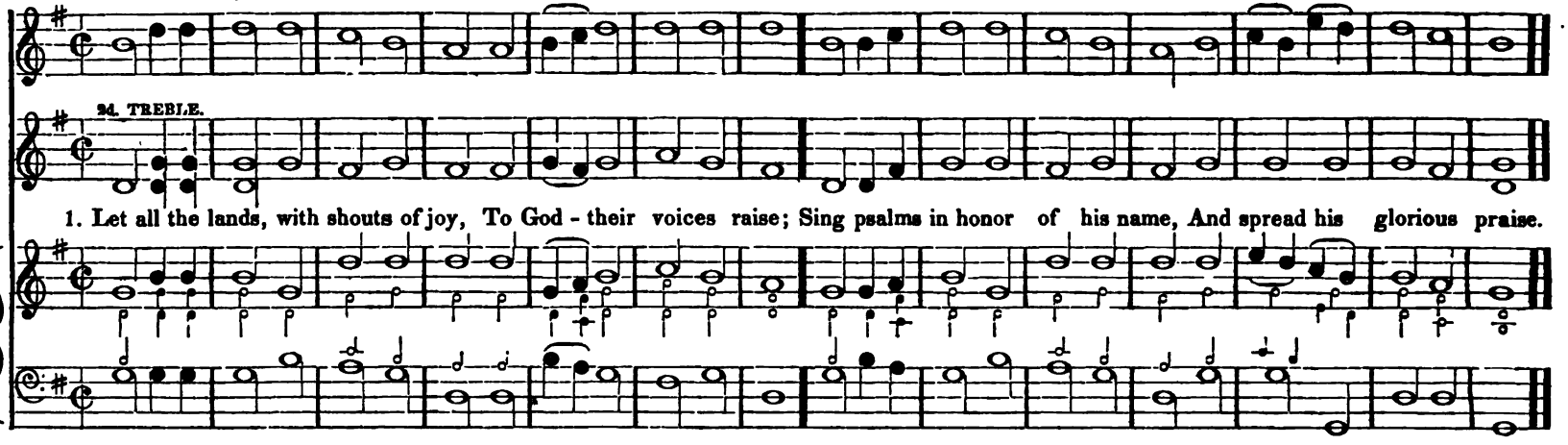
The Original Composition.

2d. Treble.

Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thous - and, thous - and are - their tongues, But all - their joys - are one.

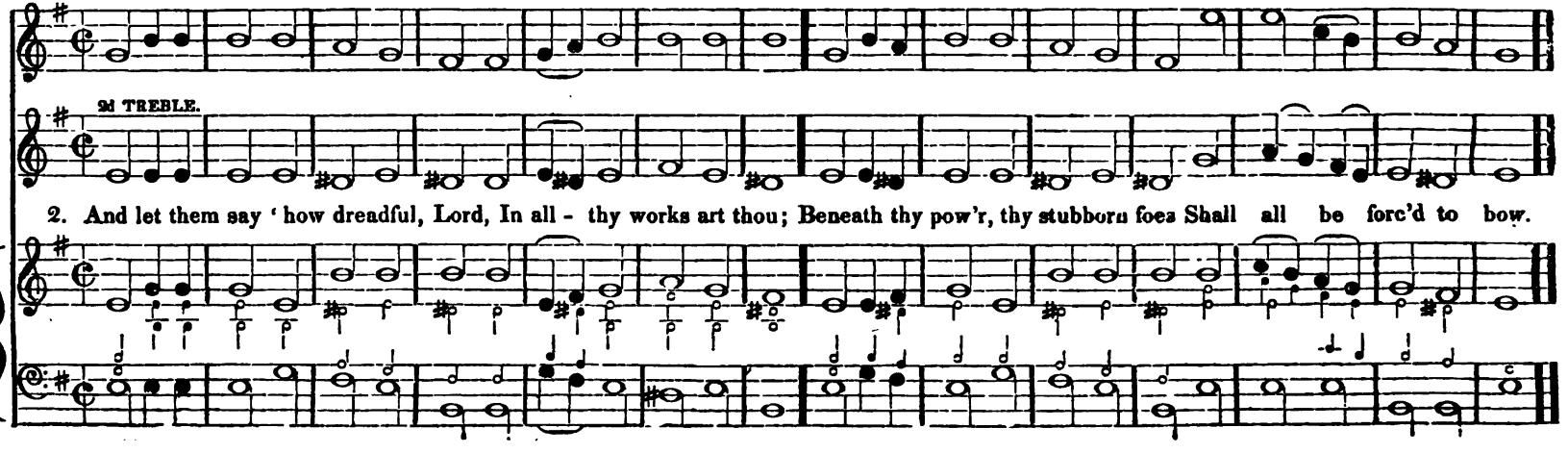
ALLEGRO ASSAI.

MARLOW. C. M. Hymn Chant. Major Mode.

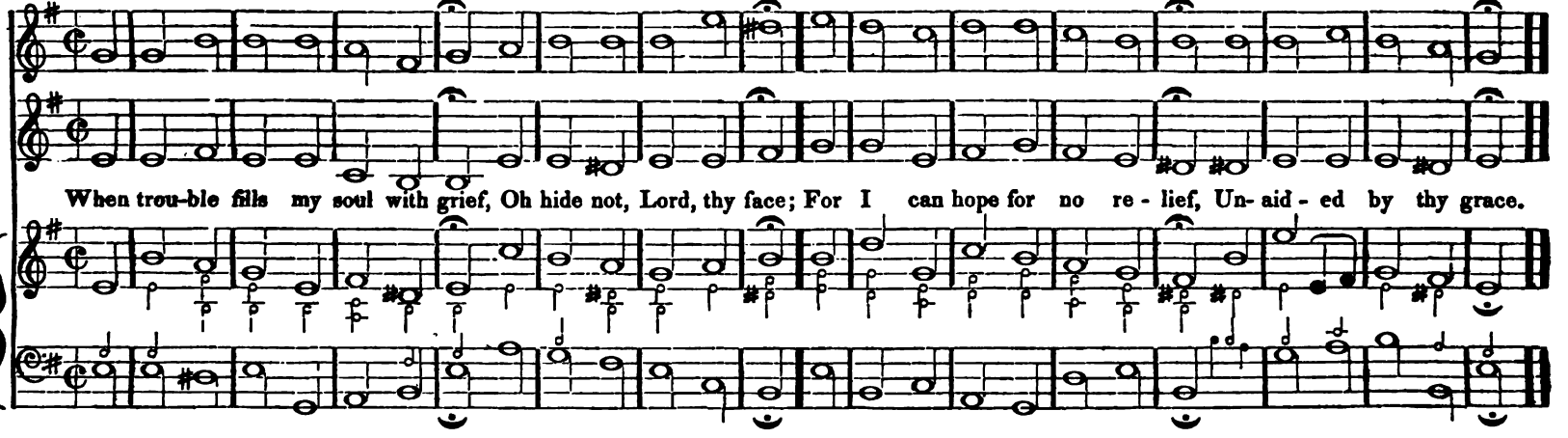


ALLEGRETTO.

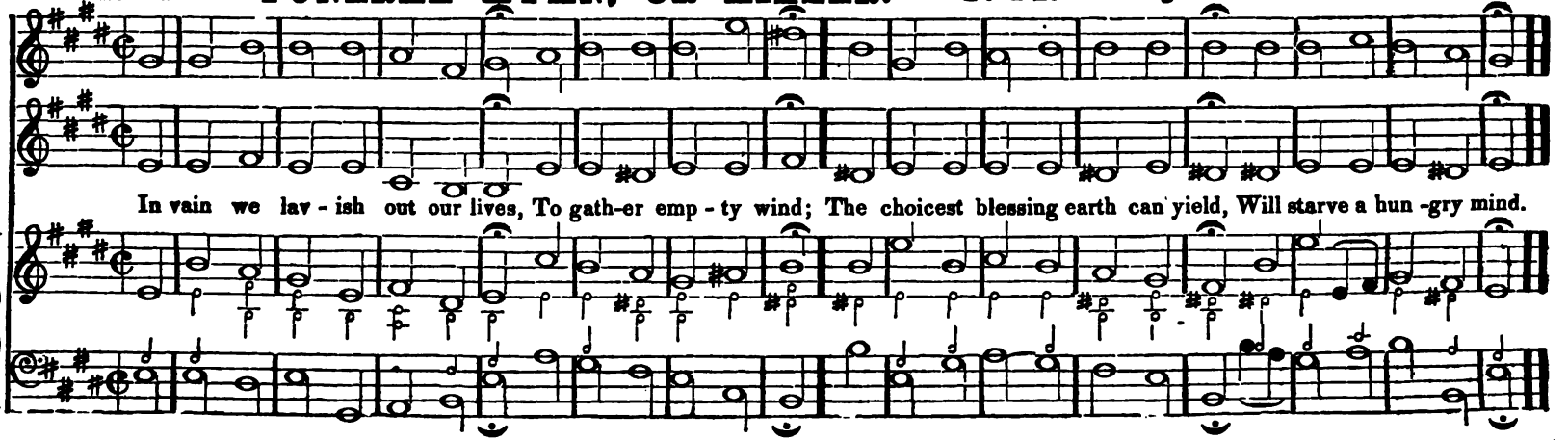
MARLOW. C. M. Hymn Chant. Minor Mode.



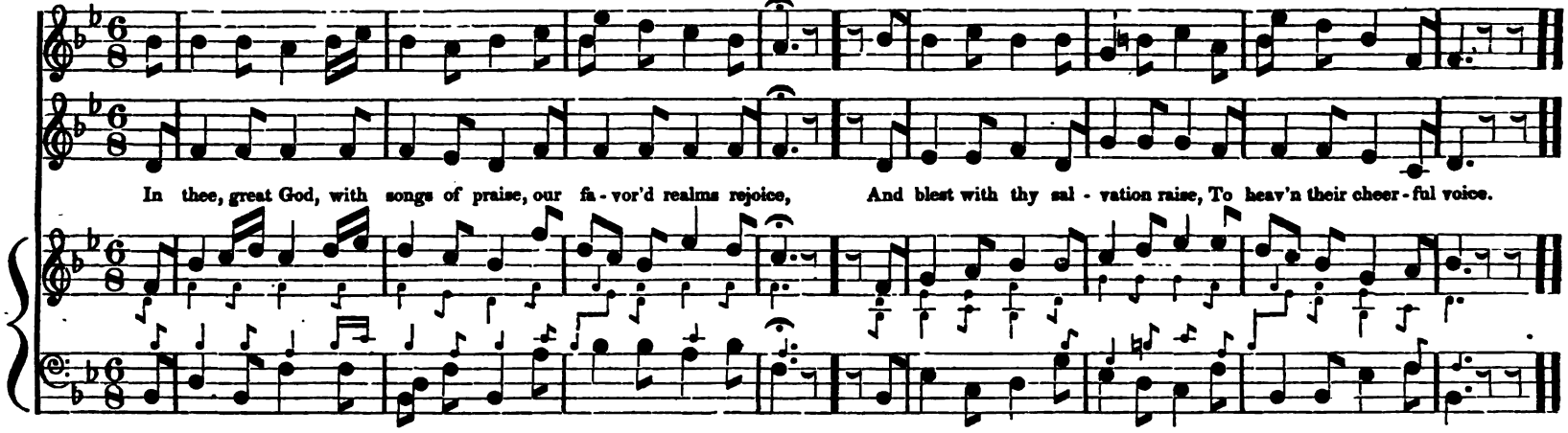
CHORAL. **FUNERAL HYMN, OR MILLER.** C. M. **Minor Mode.** Dr. Miller.



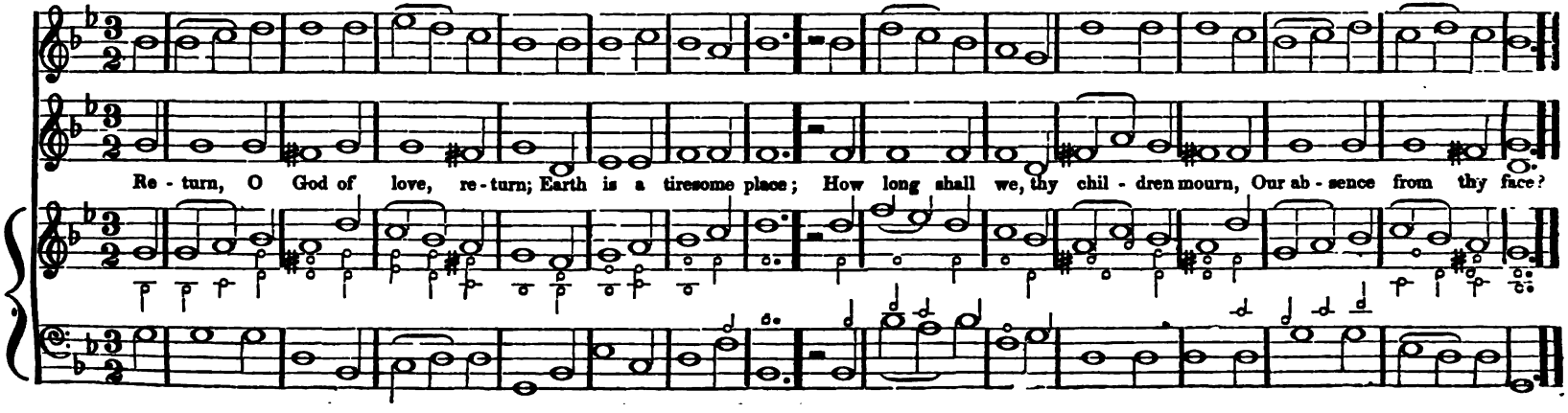
CHORAL. **FUNERAL HYMN, OR MILLER.** C. M. **Major Mode.** Dr. Miller.



120 ANDANTINO E CANTABILE. **MENTOR.** C. M. M # J. Harrod.

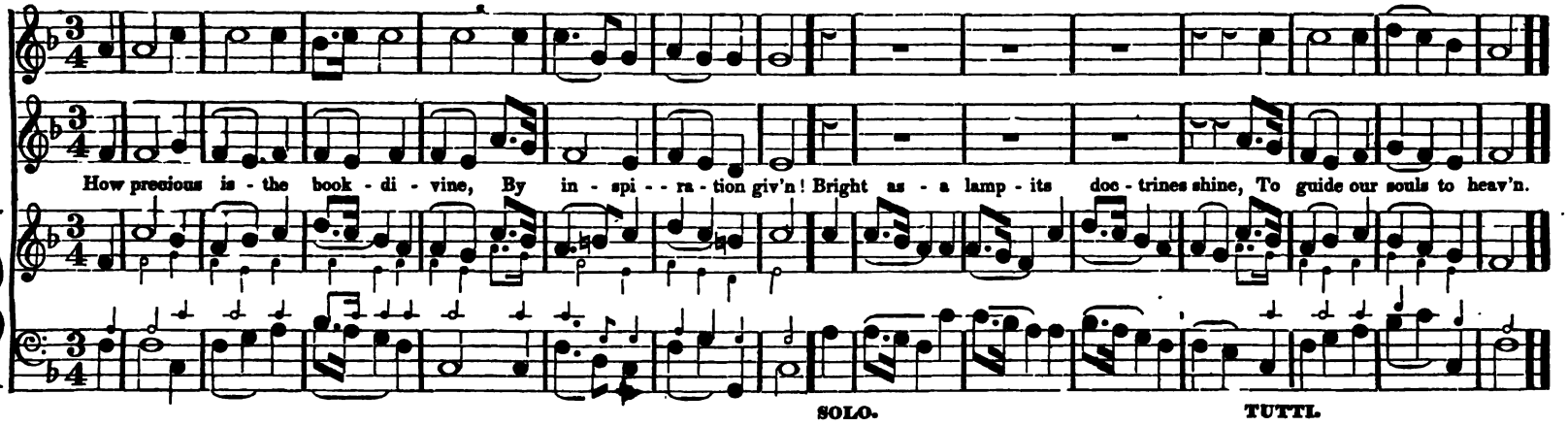


ALLG. MODERATO. **PIOUS HYMN.** C. M. M b



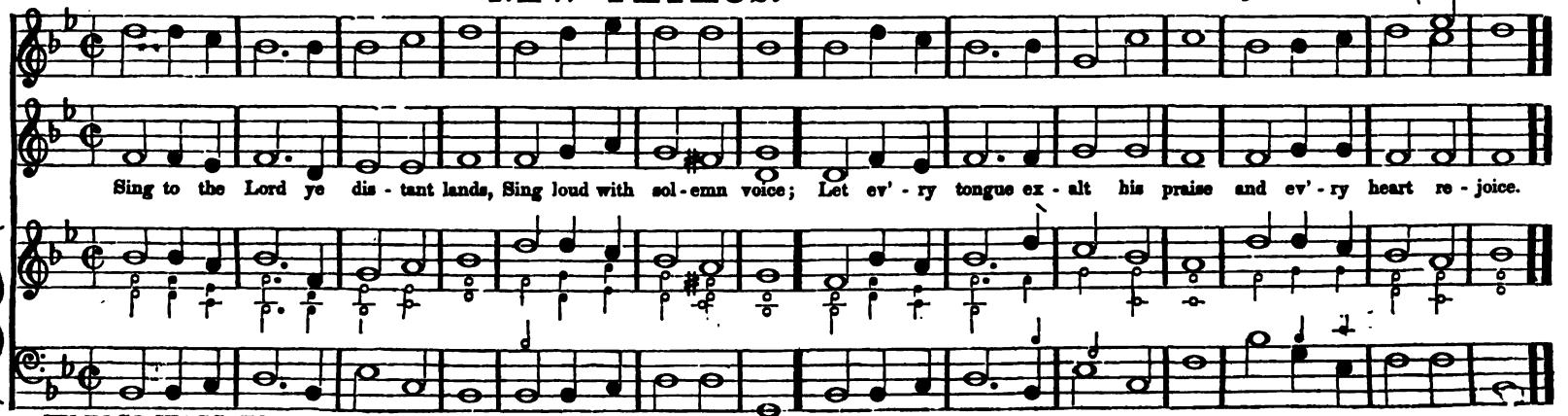
UN POCO ALLEGRO.

St. JOHN'S. C. M. M



ALLA BREVE.

NEW PATMOS. C. M. M # Hymn Chant.



UN POCO STACCATO.

122 MODERATO. **CHINA. C. M.** M # Swan.

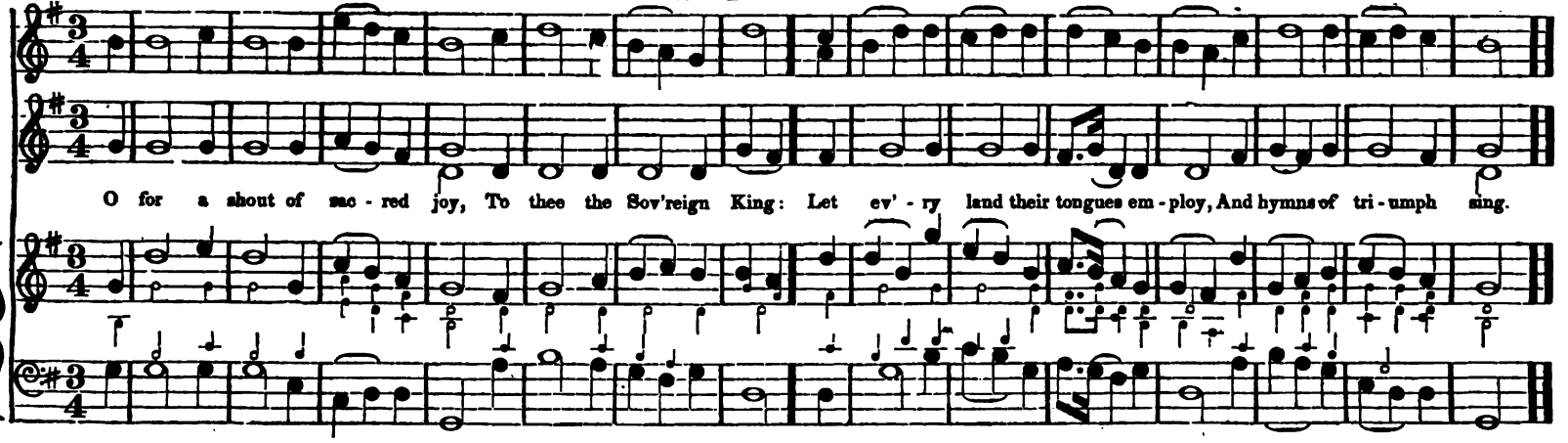
Why do we mourn de - - part ing friends? Or shake - - - at death's a - larm's; 'Tis but - the voice that Je-sus sends, To call them to his arms.

ALLEGRETTO. **IRISH. C. M.** M # A. Williams.

Now shall my in - ward joys - a - rise, And burst in - - to a song; Al - migh - ty love - - in - spires - my heart, - And pleasure tunes my tongue.

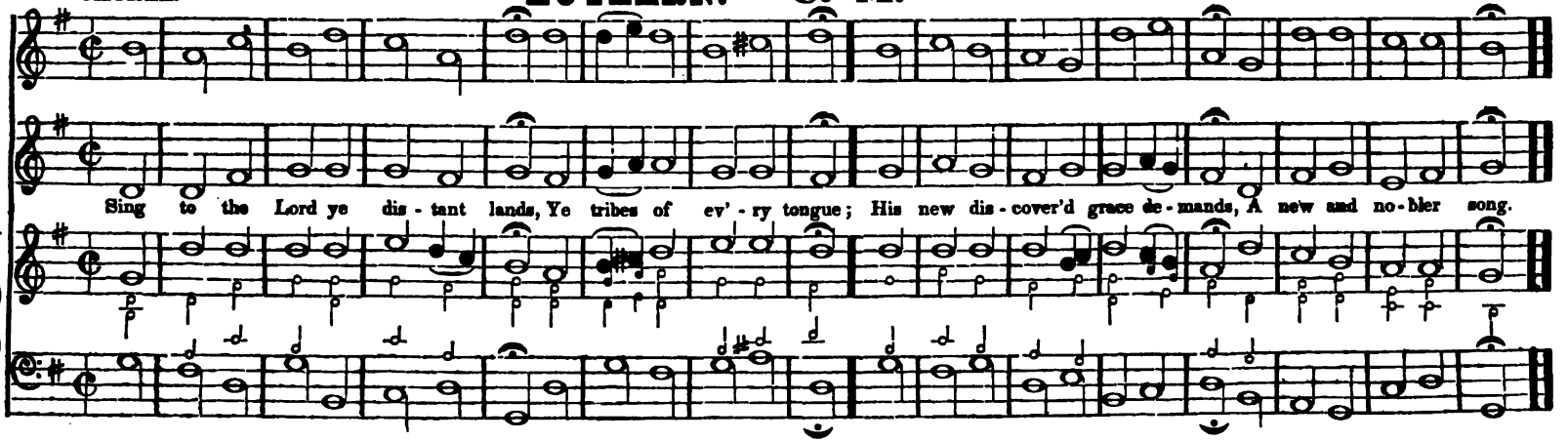
ALLEGRO.

NEW HUDSON. C. M. M



CHORAL.

LUTZERN. C. M. M



UN POCO ALLEGRO.

LANESBORO'. C. M. M

SOLO. TUTTI.

Early, my God, without delay, I haste to seek thy face; My thirsty spi - rit faints a - way— My thirs - ty spir - it faints a - way, Without thy cheering grace.

SOLO. TUTTI.

ORGAN. VOICE.

CHORAL.

WESTMORELAND. C. M. Two Stanzas. M # German Choral.

FINE.

I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the hon - or of his name, The glo - ry of his cross.

FINE.

ALLEGRO ASSAI.

NEW CONWAY. C. M. M

SOLO.

Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our

SOLO.

SOLO.

TUTTI.

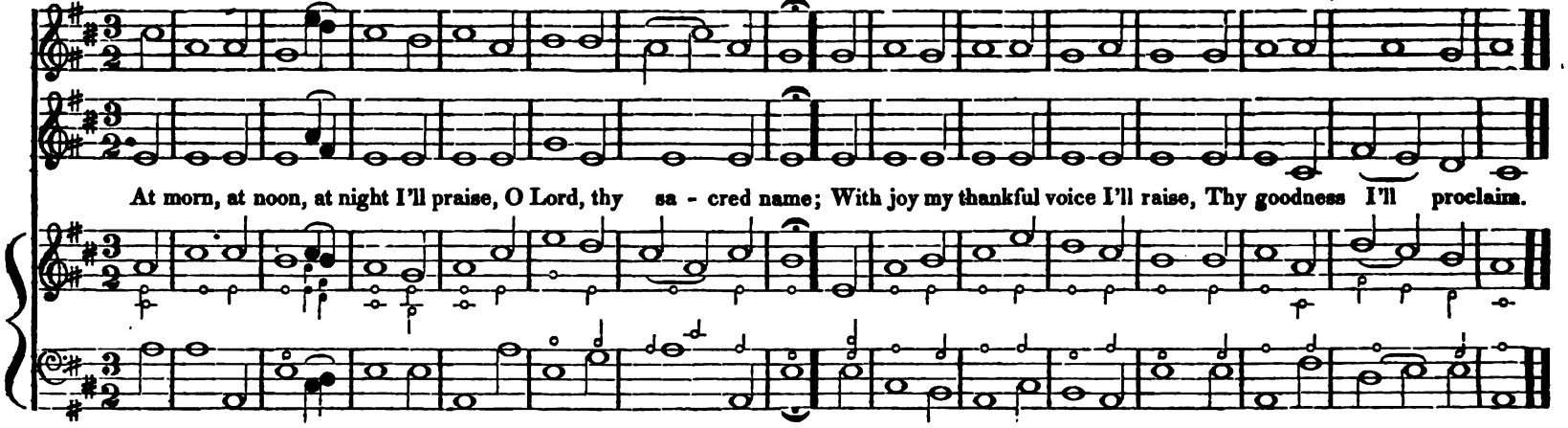
fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love.

SOLO.

TUTTI.

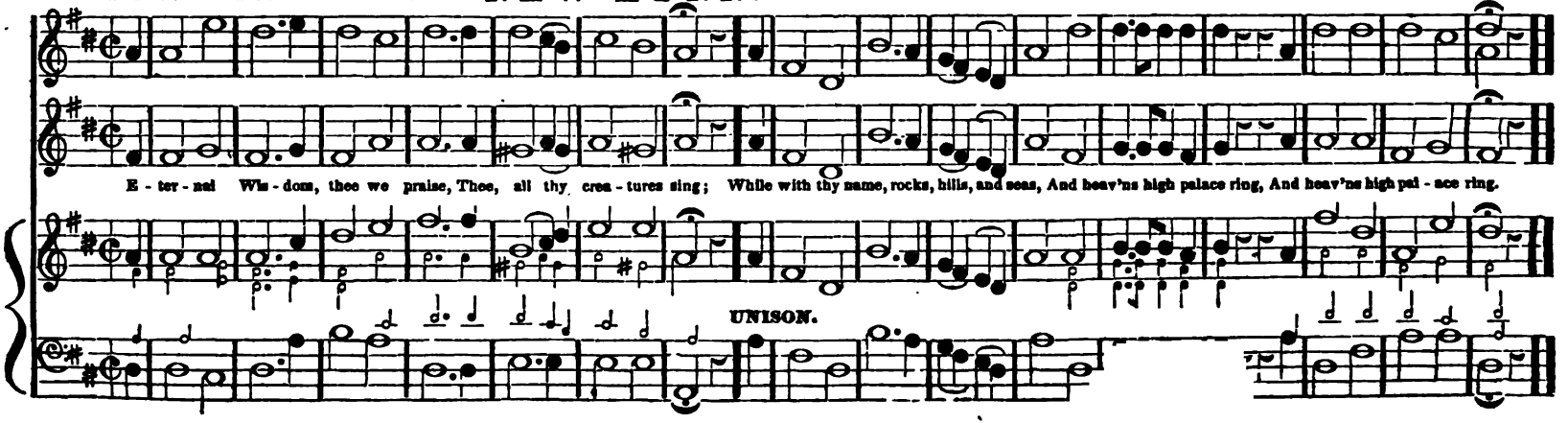
126 ALLEGRO MODERATO

BARBY. C. M. M



ALLEGRO ASSAI

NEW LYNN. C. M. M



ANDANTINO.

SPITER. New. C. M. M

TUTTI.

SOLO.

Lord, what is man, poor fee - ble man, Born of the earth at first; His life's a shadow light and vain, Still has - ting to the dust.

SOLO.

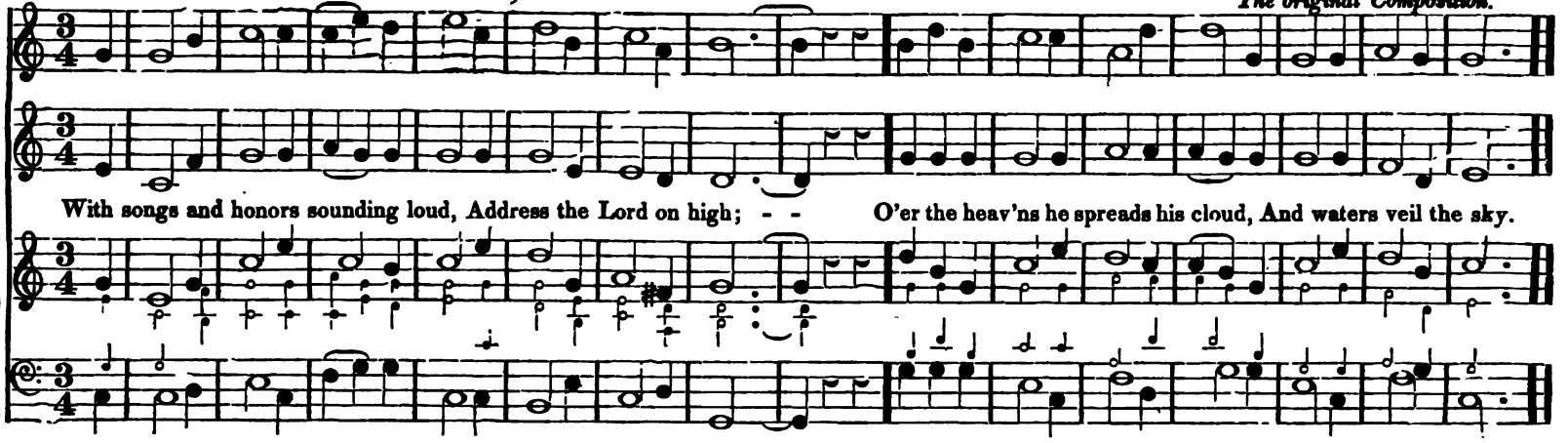
TUTTI.

CHORAL.

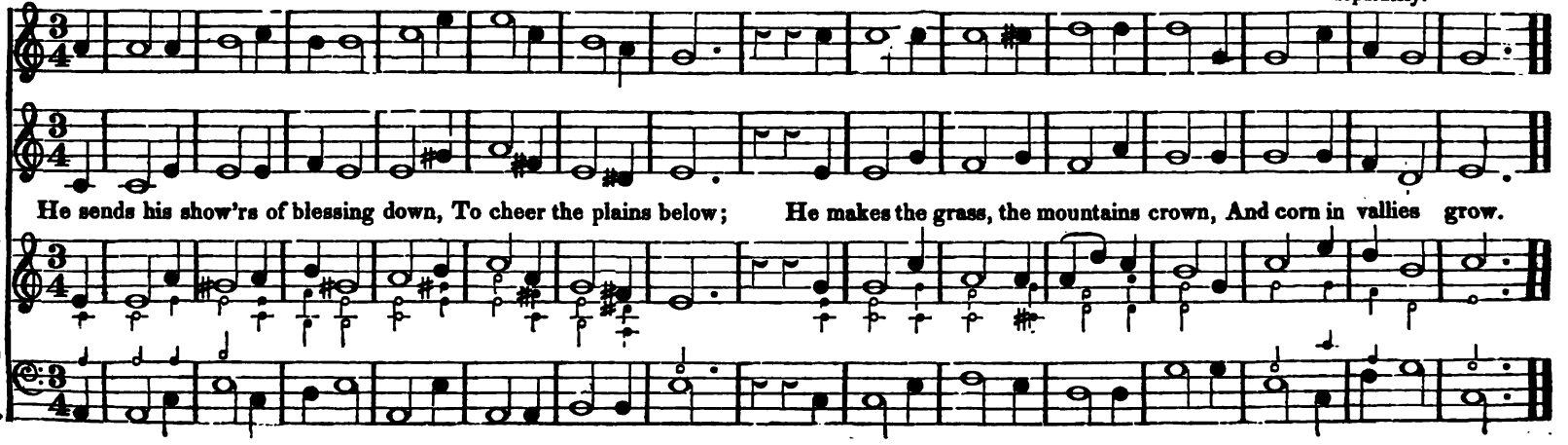
DUNDEE. C. M. M

2. Love is the golden chain that binds The hap - py souls a - bove; And he's an heir of heav'n that finds his bosom glow with love.

128 ALLEGRO ASSAI. **ST. MATTHEW'S. C. M.** M # Dr. Croft. *The original Composition.*

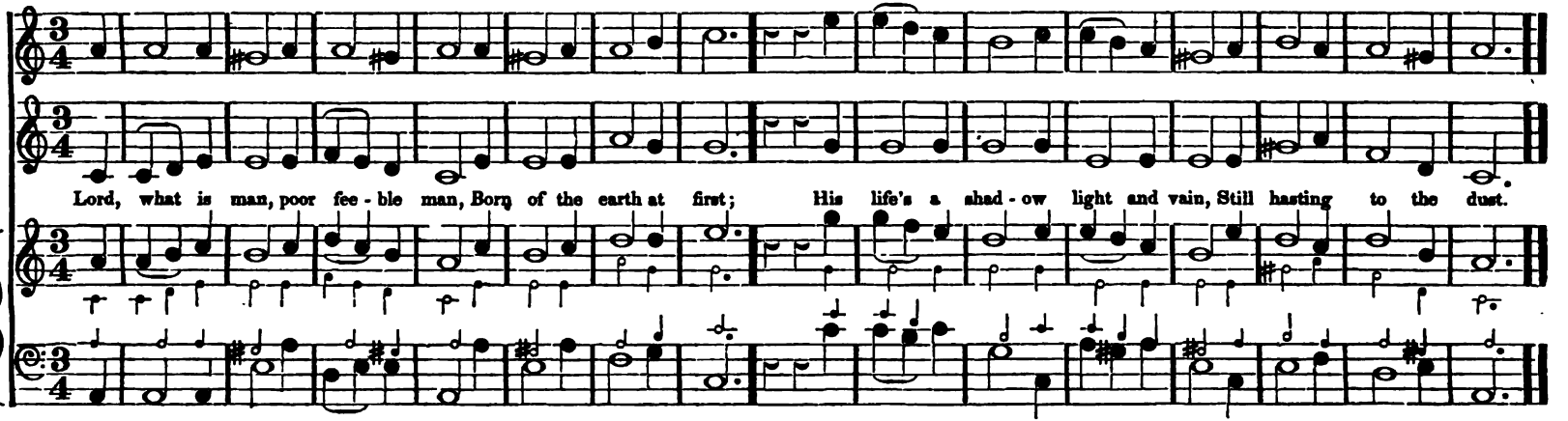


MENO ALLEGRO. **ST. MATTHEW'S. Second Stanza.** M b Each Stanza may be used separately.



ANDANTE.

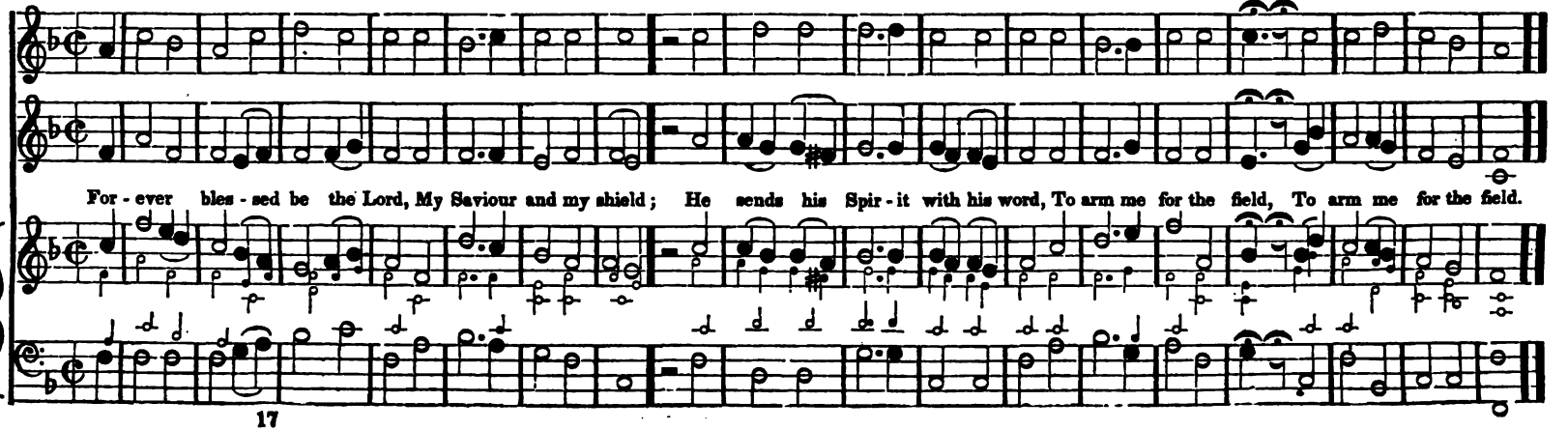
WALLINGSFORD. C. M. M b



ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M. M

Twining.

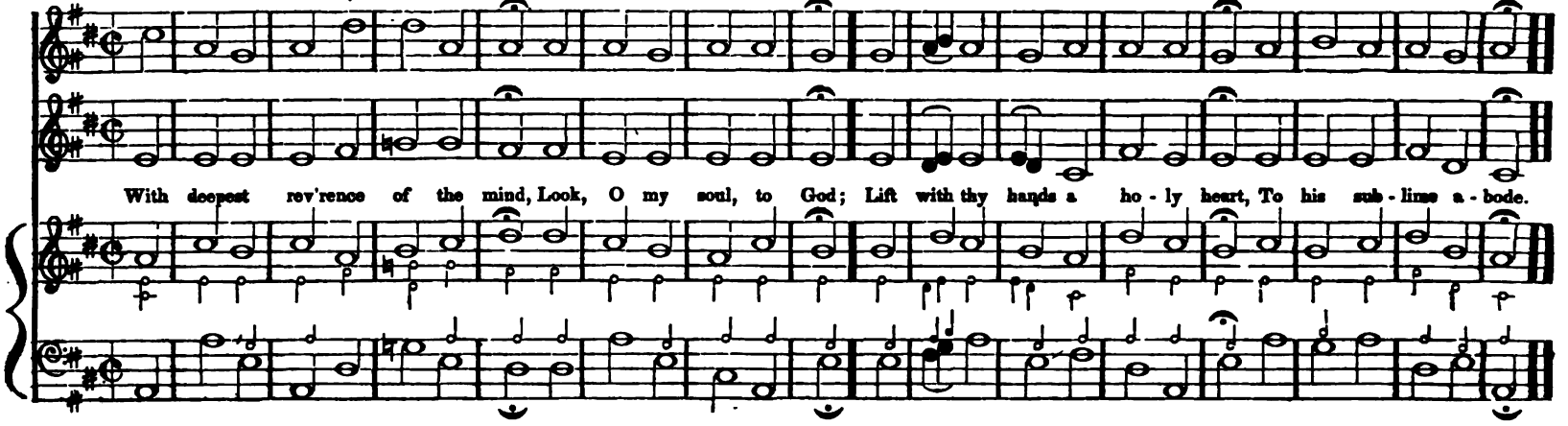


CHORAL.

CANTERBURY. C. M.

M #

Ravenscroft.

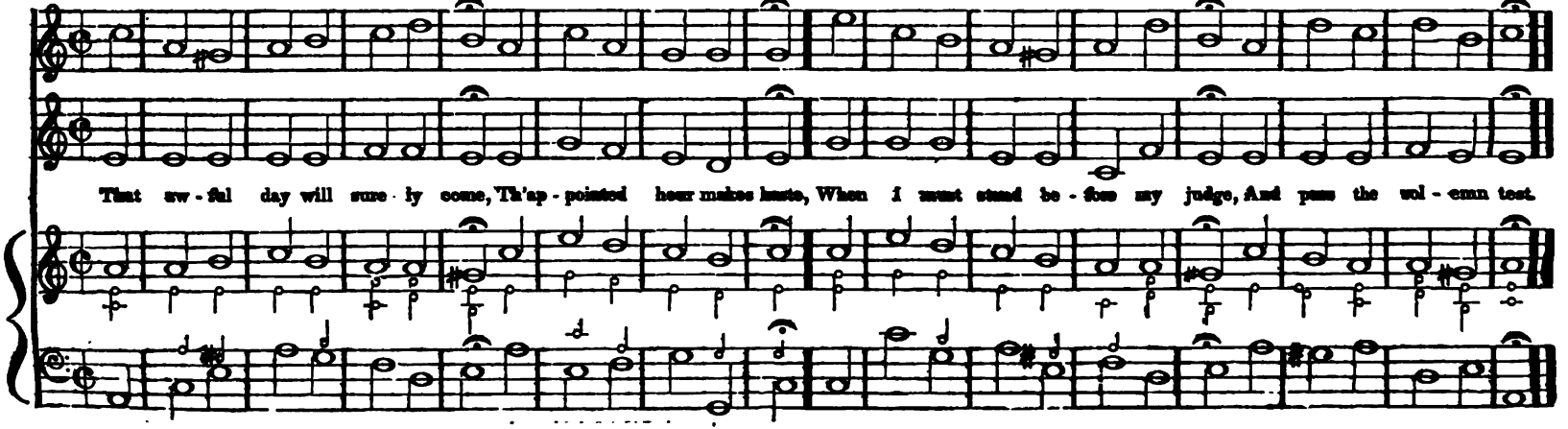


CHORAL.

WINDSOR. C. M.

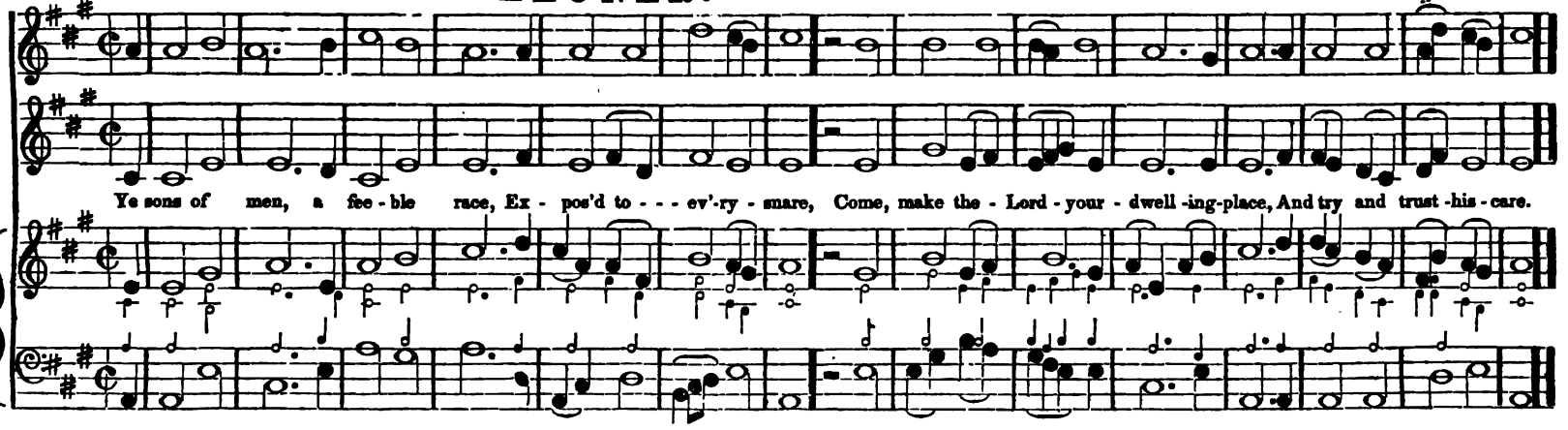
M b

G. Kirby.



ALLEGRO ASSAI.

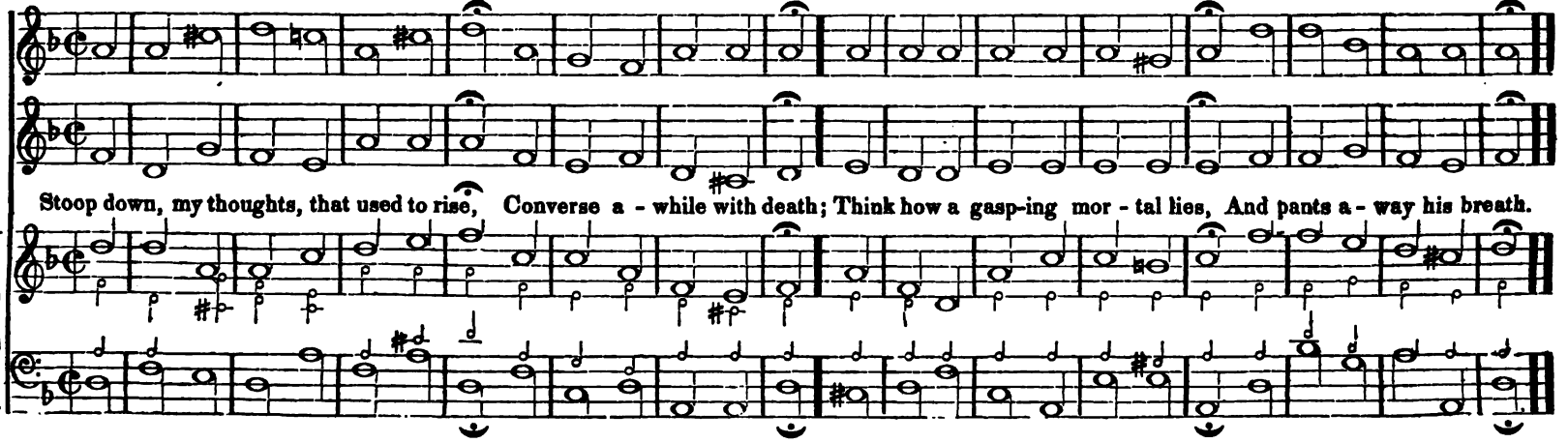
ZEUNER. C. M. M ♯



CHORAL.

DEATH HYMN. C. M. M ♭

I. Harrod.



ALLEGRO.

STADE.* C. M. M

Hymn.
Or short Anthem.

J. Burney.

Lo, what - - a glo - rious cor - ner stone, The build - ers did re - fuse! Yet - God hath built his church thereon,

In - spite - - of en - vious Jews. Hal-le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - men.

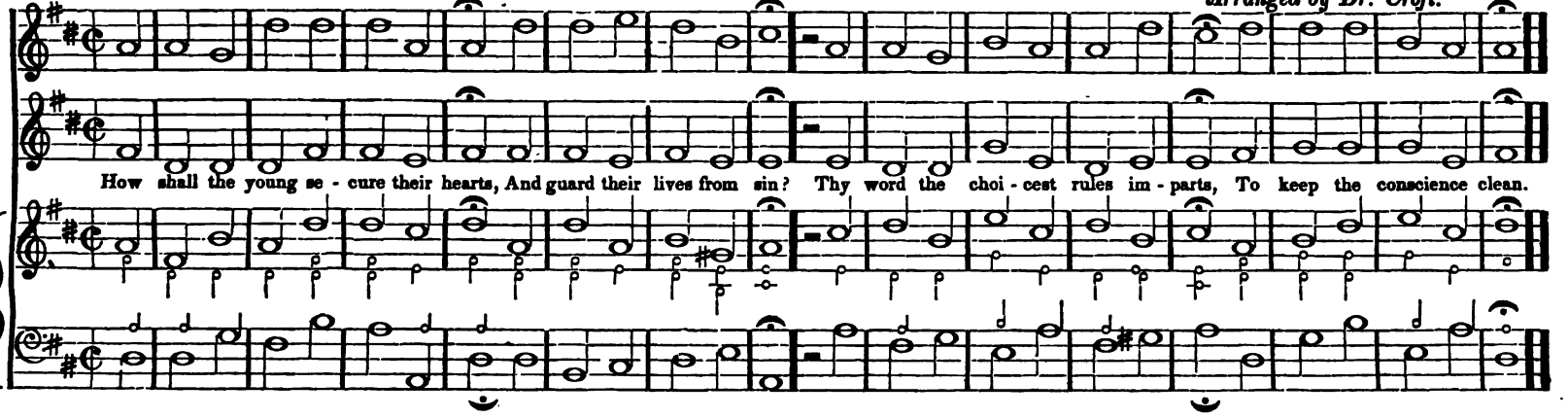
HYMN FINE.

* *The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper*

CHORAL.

ST. ANN'S. C. M. M

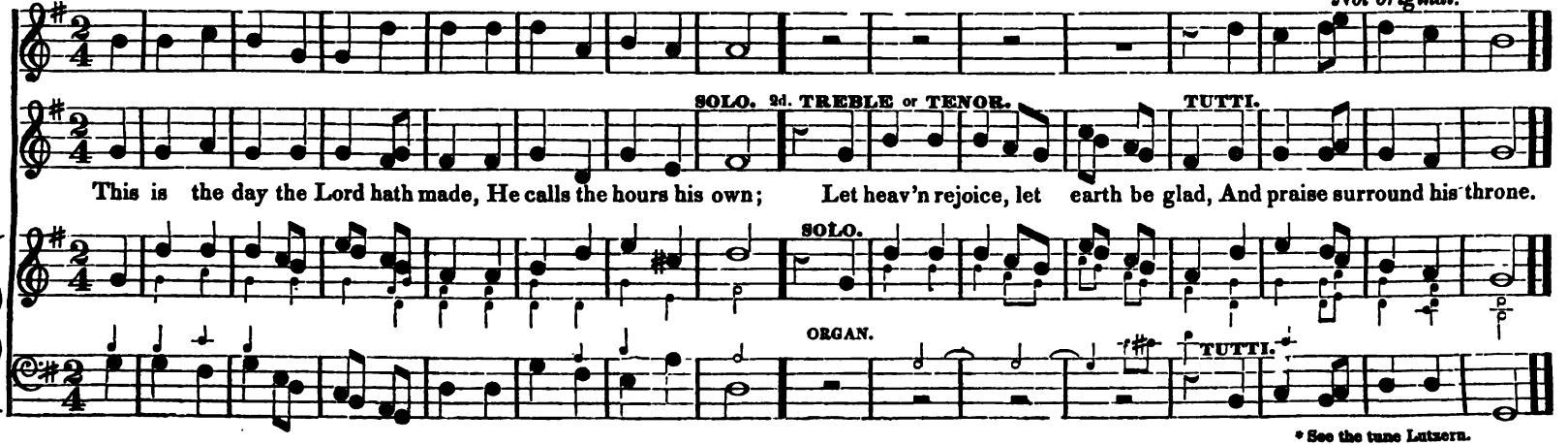
German Choral.
Arranged by Dr. Croft.



UN POCO ALLEGRO.

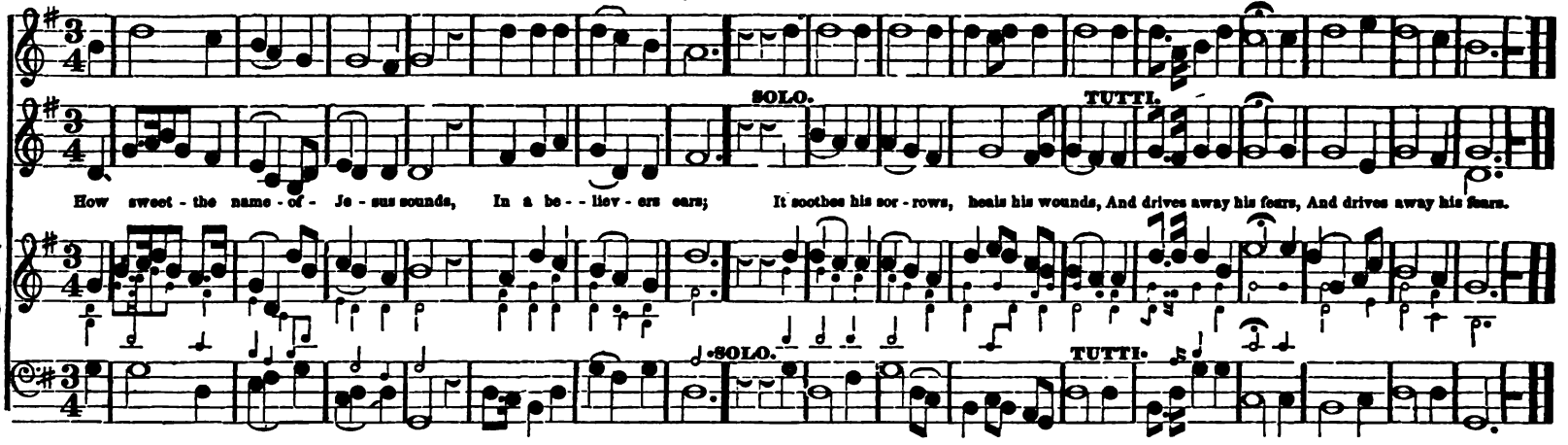
BRAY. C. M. M

A. Williams Coll.
*Not original.**

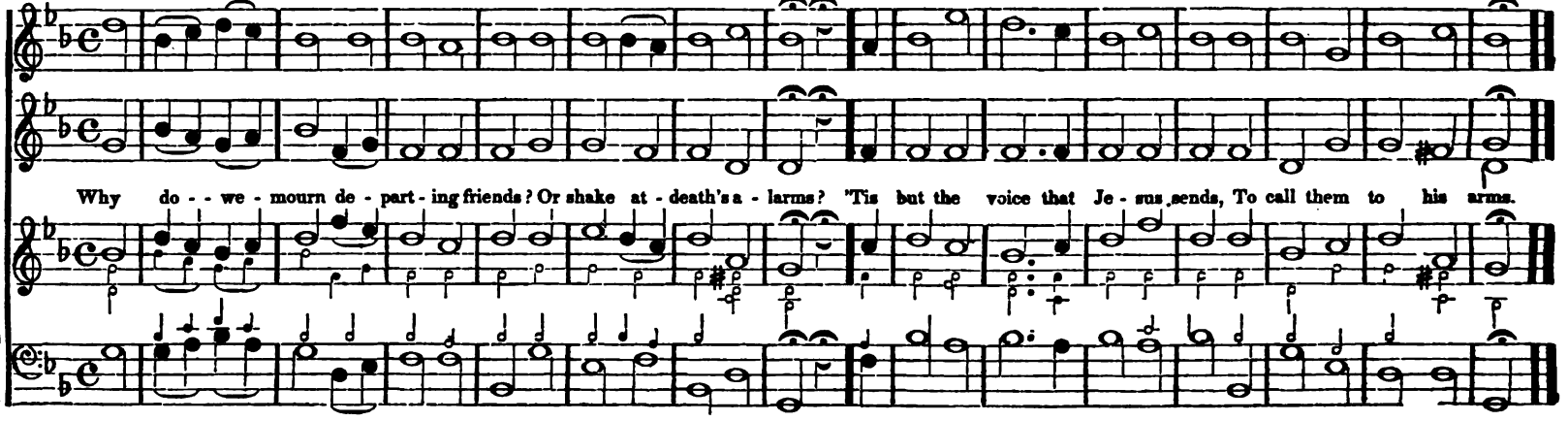


* See the tune Lutzern.

134 ALLEGRETTO MODERATO. **PICKERING. C. M.** M #

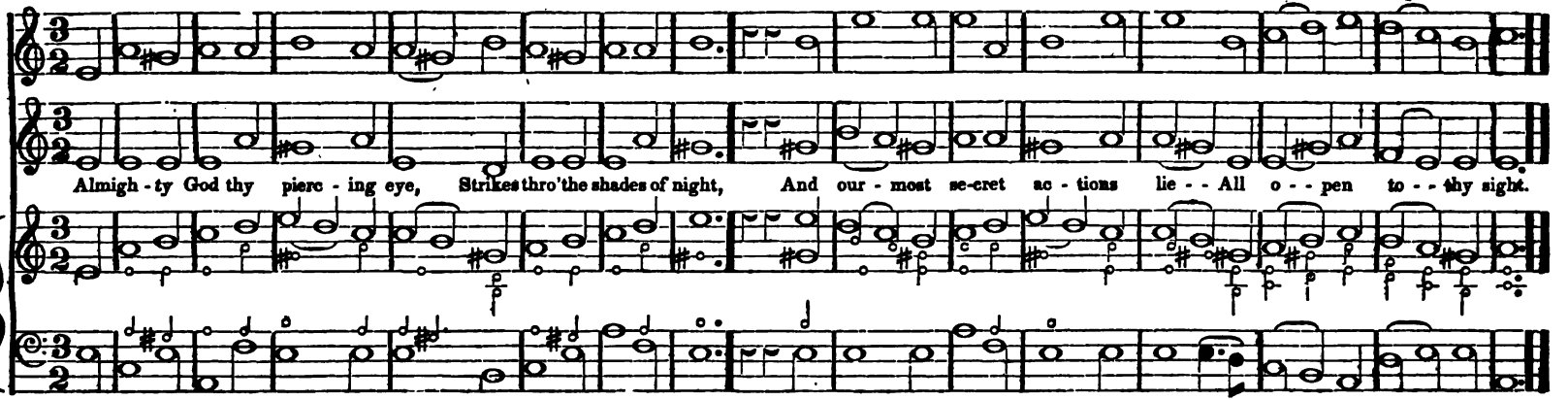


LAMENTOSO. **GRAND FATHER. C. M.** M b



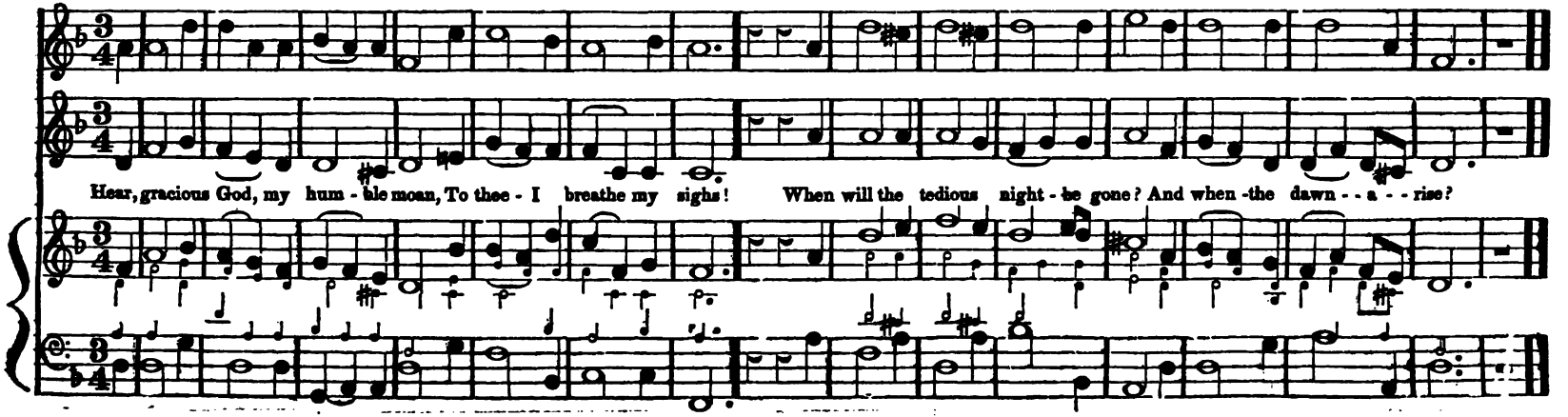
ALLO MODERATO.

PURCELL. C. M. M b



LAMENTOSO.

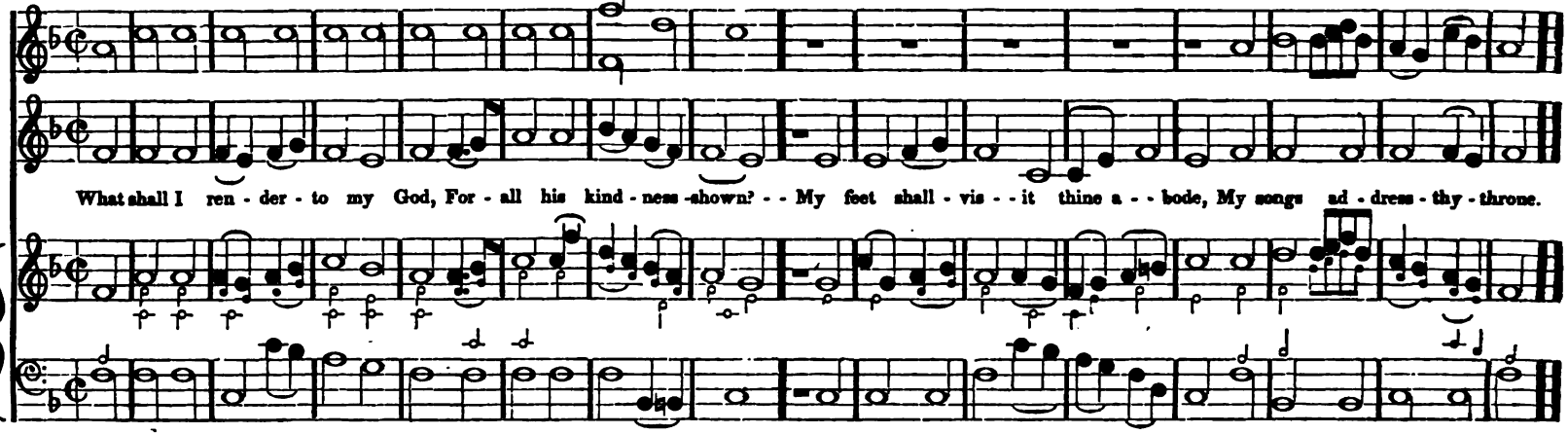
FAST-DAY. C. M. M b



ALLEGRO ASSAI.

CLARENDON. C. M. M

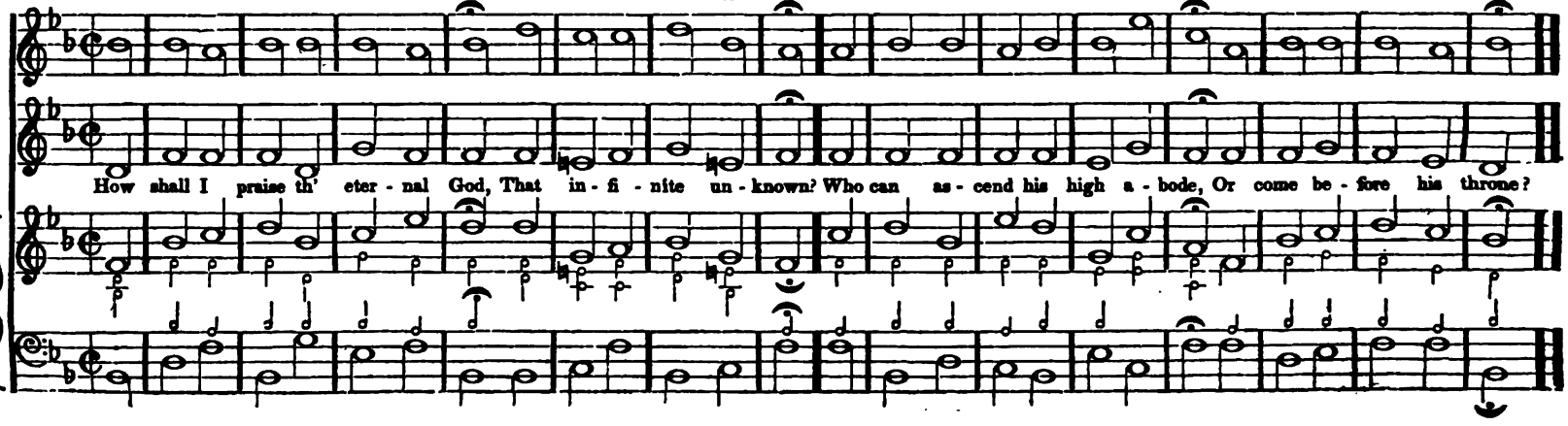
Isaac Tucker.



CHORAL.

ST. JAMES'. C. M. M

R. Cowteville.



SILENZIETTO MODERATO. **LIVERPOOL. C. M.** M # Dr. Wainwright.

ALTO SOLO. TUTTI.

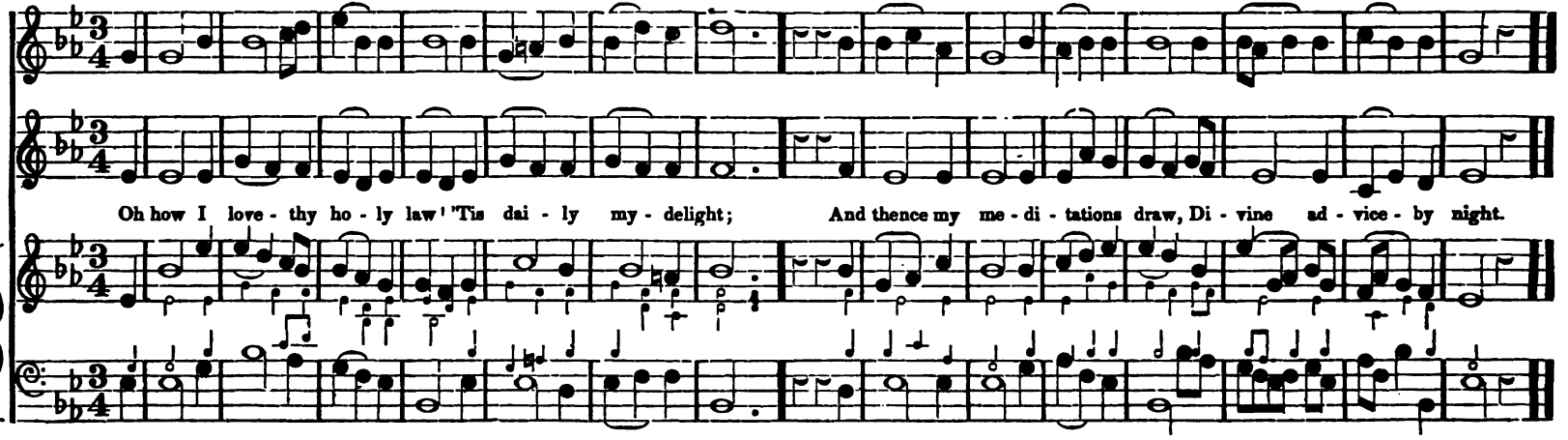
When I with pleasing won - der stand, And all my frame sur - vey; - Lord 'tis thy work, I own thy hand, That form'd my hum - ble clay.

SOLO. TUTTI.

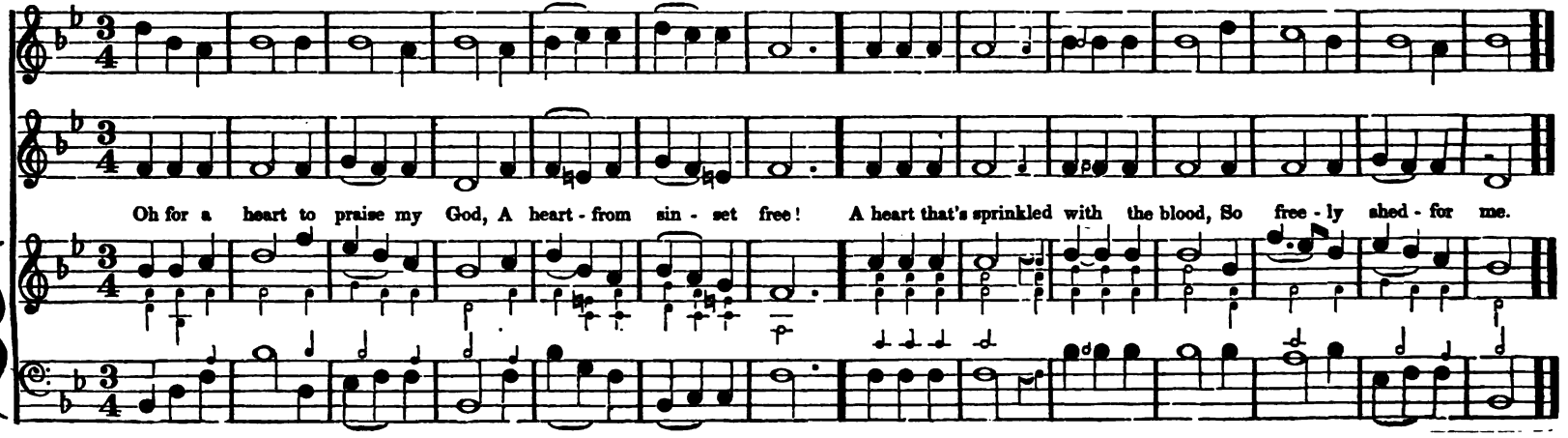
ANDANTINO. **HUSSITTAN CHANT. C. M.** M # Hymn Chant.

Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.

138 ALLO MODERATO. **ABRIDGE. C. M.** M # J. Smith.



ALLEGRETTO. **ARUNDEL. C. M.** M # A. William's Coll.



ALLO. MODERATO.

CLIFFORD. C. M.

M #

M TREBLE.

SOLO.

To Zi - on's - hill I - lift my eyes, From thence is all my aid; From Zi - on's hill and - Zi - on's

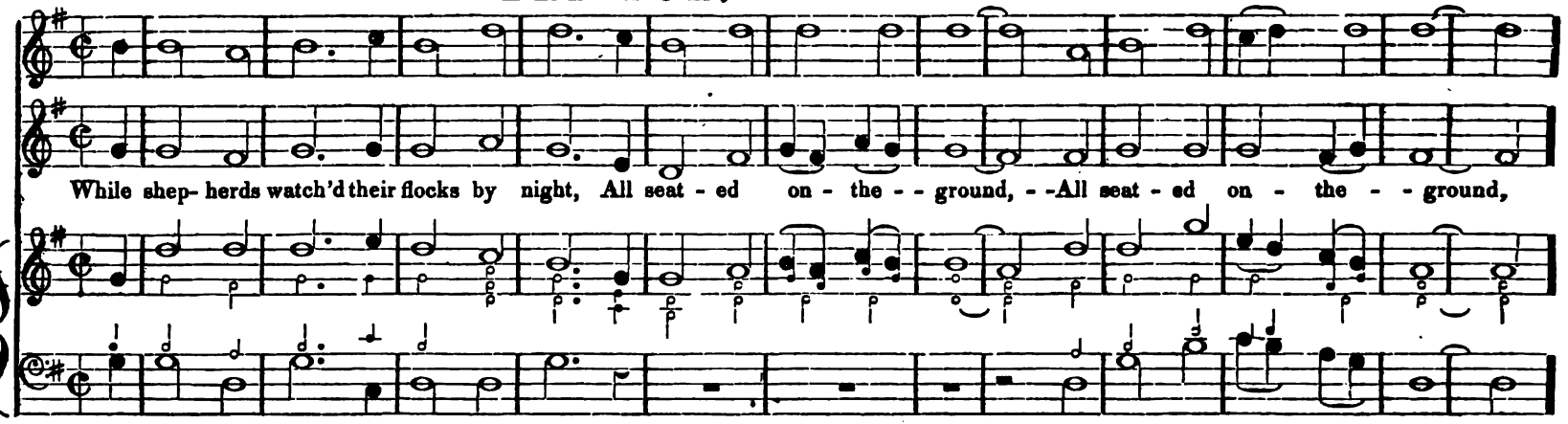
SOLO.

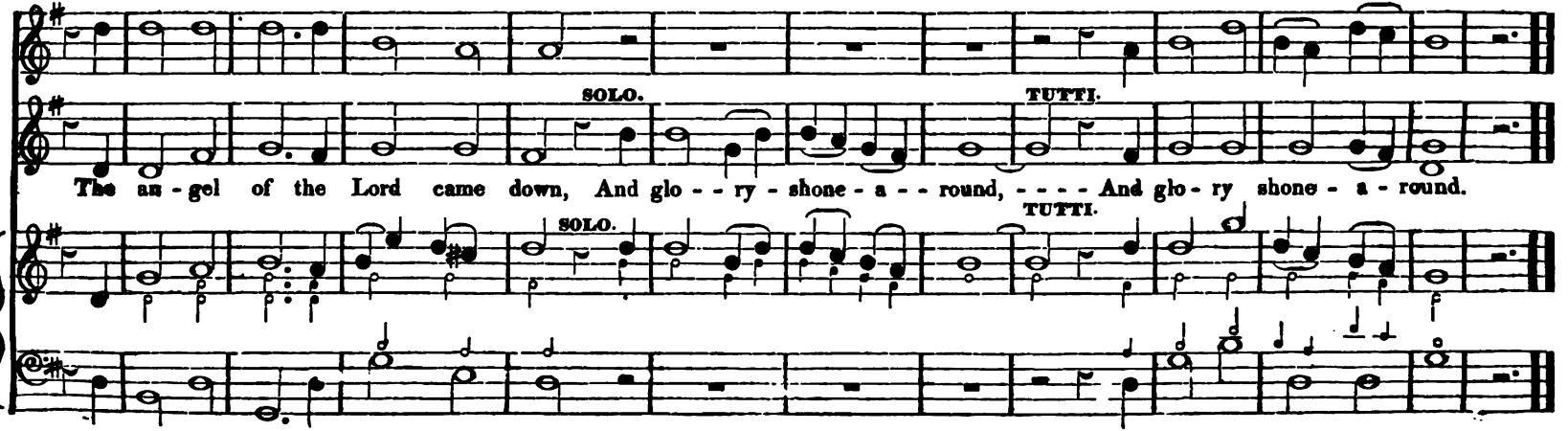
TUTTI.

God, From Zi - on's hill and - - - Zi - on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

TUTTI.

140 ALLEGRO VIVACE. **BRISTOL, or Bethlehem.** C. M. M #

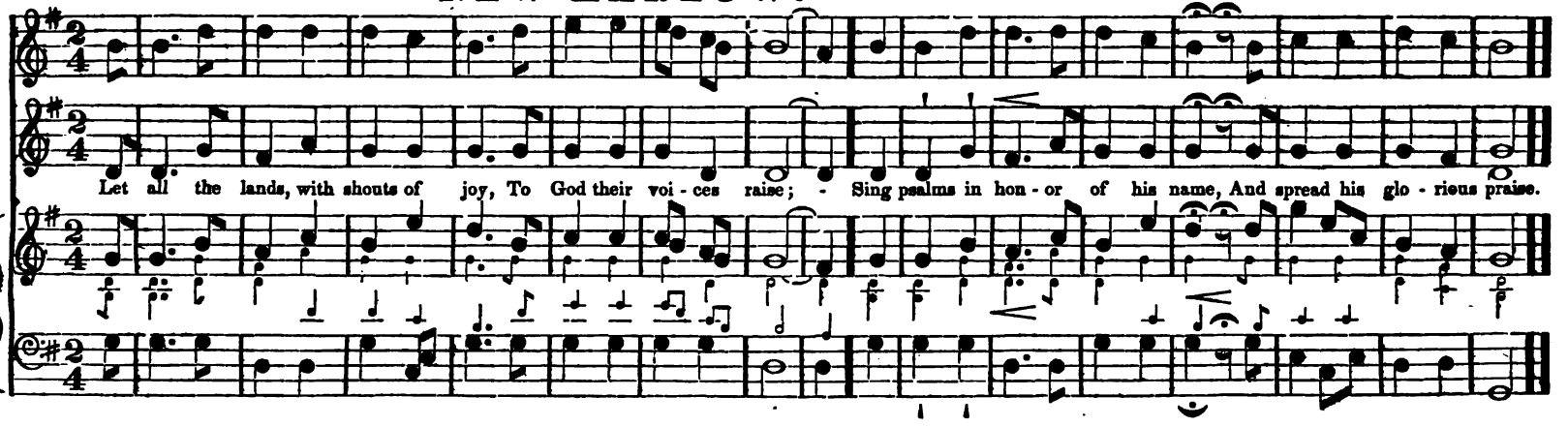




UN POCO ALLEGRETTO.

NEW MARLOW. C. M.

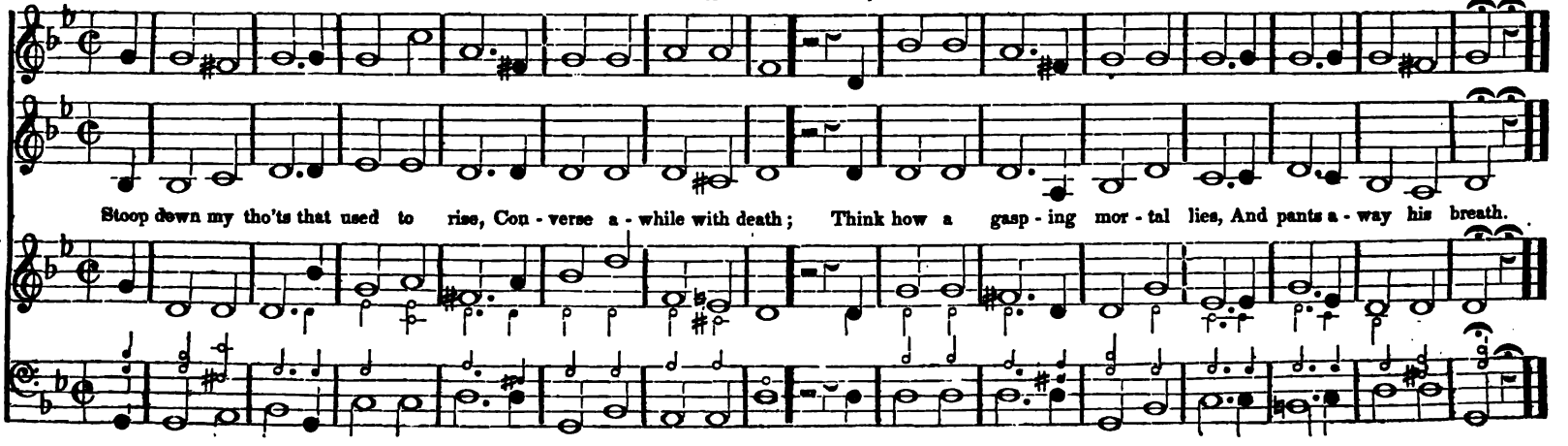
M #



ALLEGRO MODERATO.

CRAEFENAU. C. M.

M b



ALLEGRO.

CAMBRIDGE. C. M. M

Dr. Randall.

SOLO.

SOLO. TUTTI.

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies, By thousand thro' the skies, By thousand thro' the skies.

SOLO.

TUTTI.

SOLO.

CHORAL.

ST. DAVID'S. C. M. M

Ravenscroft.

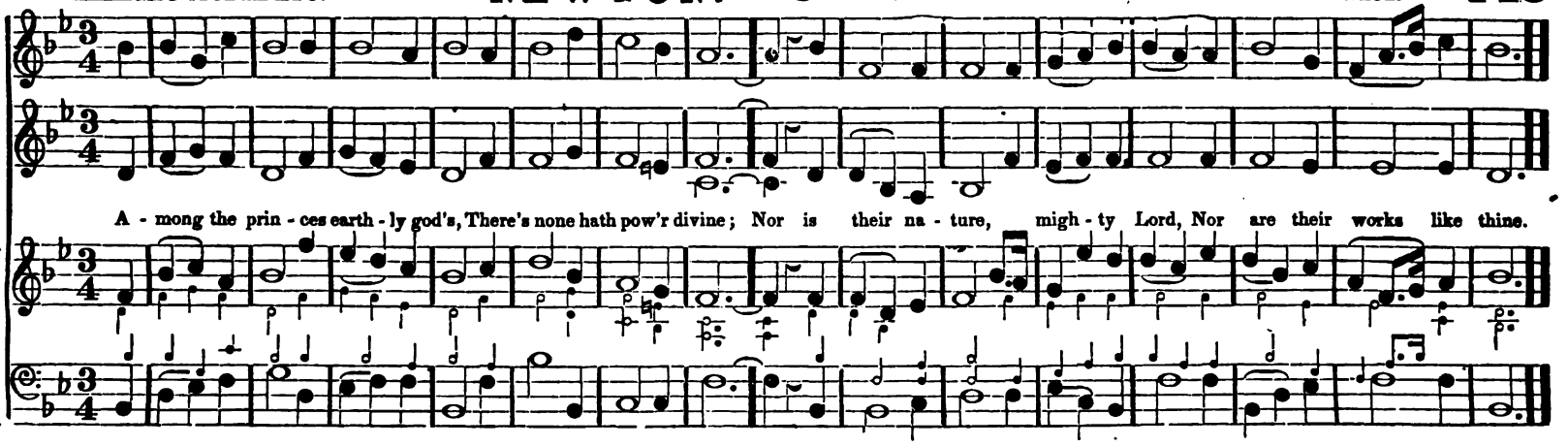
2d. Treble.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

ALLEGRO MODERATO.

NEWTON. C. M. M

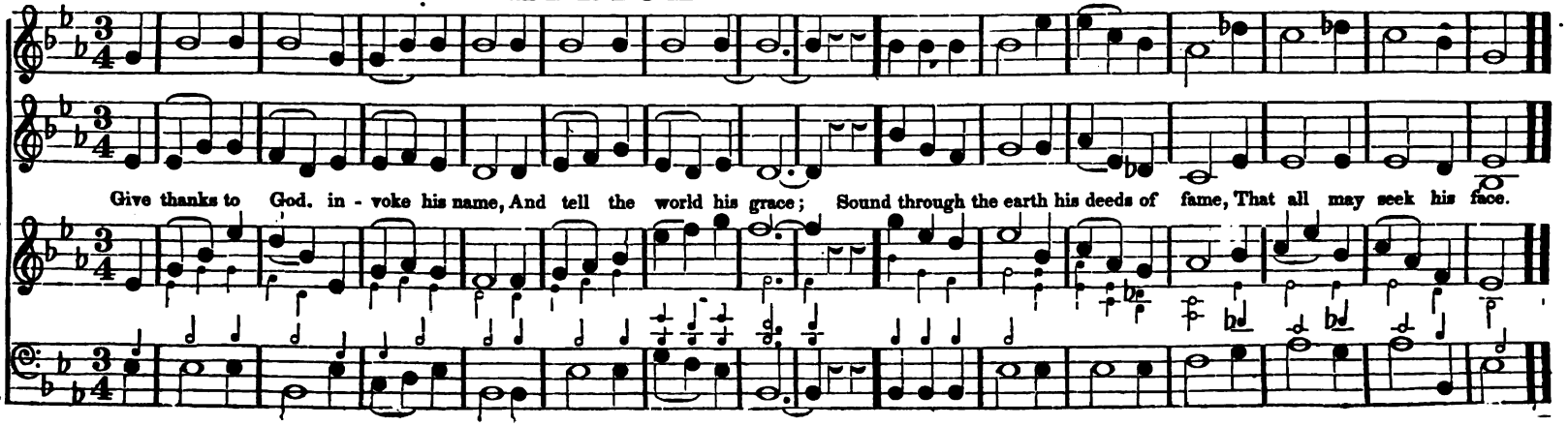
T. Jackson.



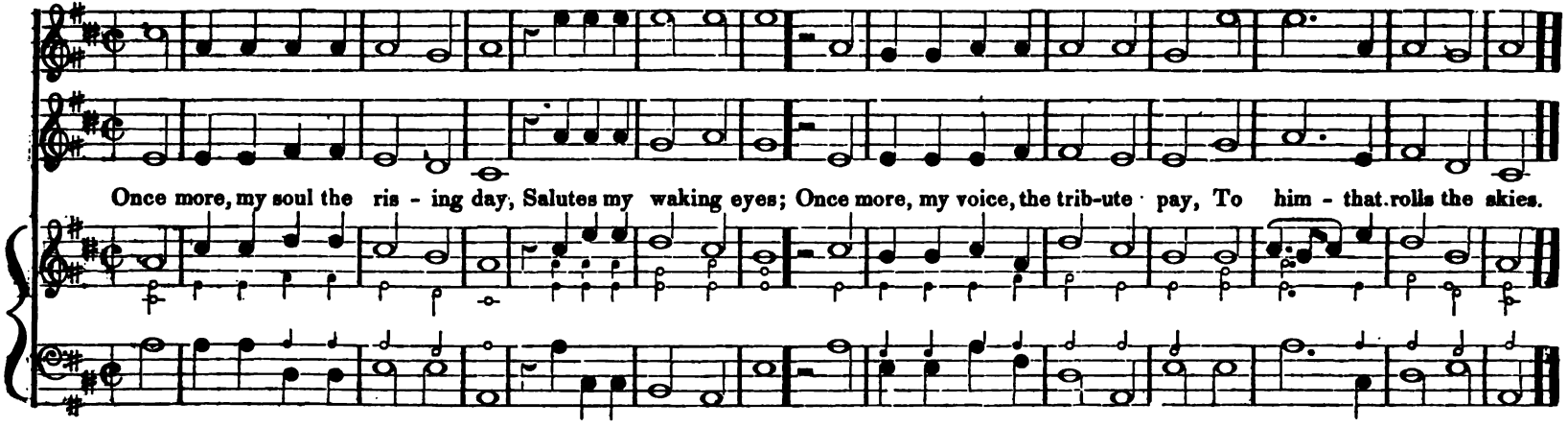
ALLEGRETTO.

AFRICA. C. M. M

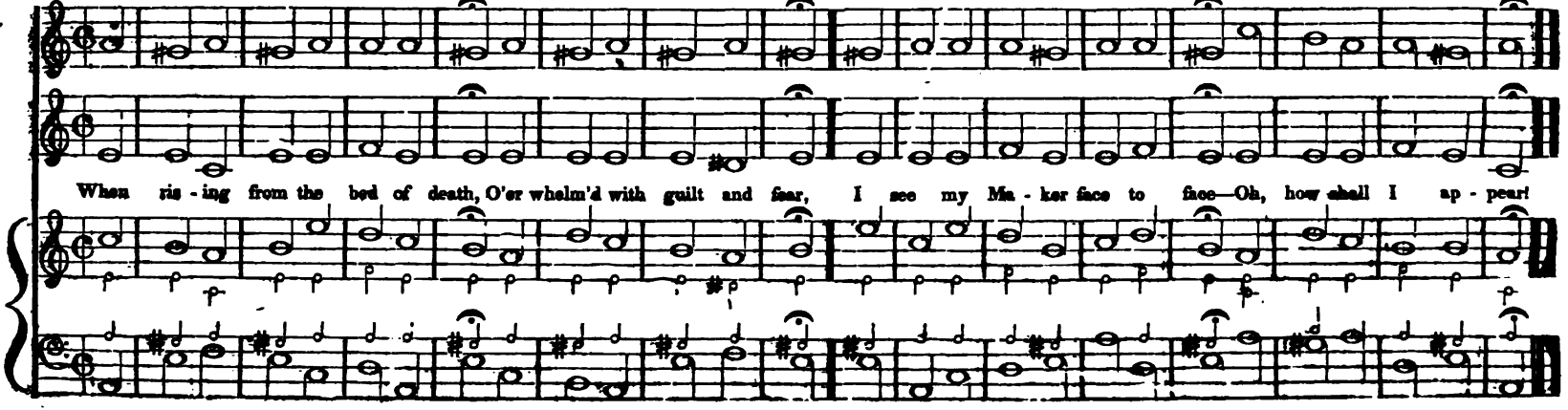
W. Billings.



144 ALLEGRO. **PETERBOROUGH. C. M.** M #

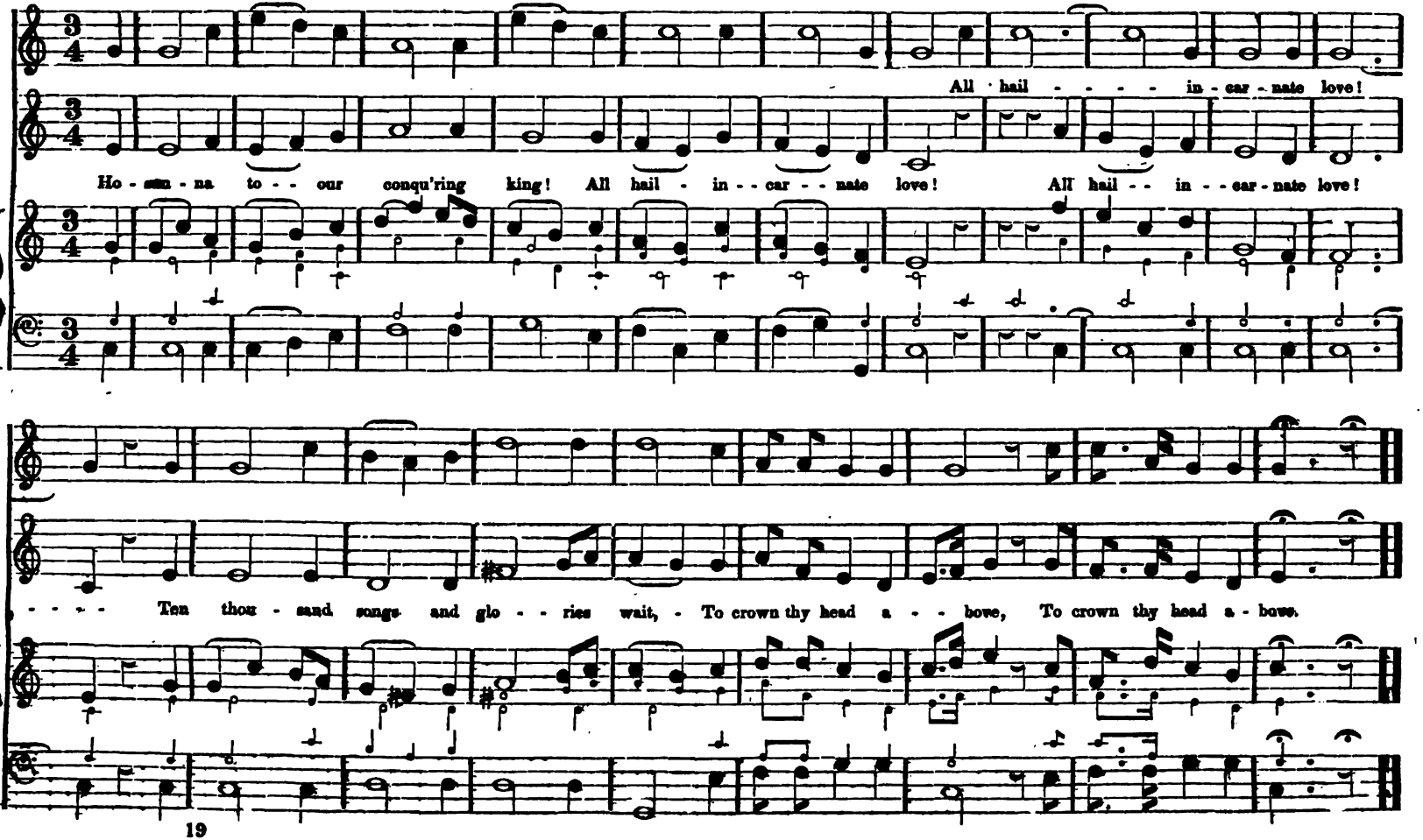


CHORAL. **ELGIN. C. M.** M b German Choral.



ALLEGRETTO.

HOSANNA. C. M. M

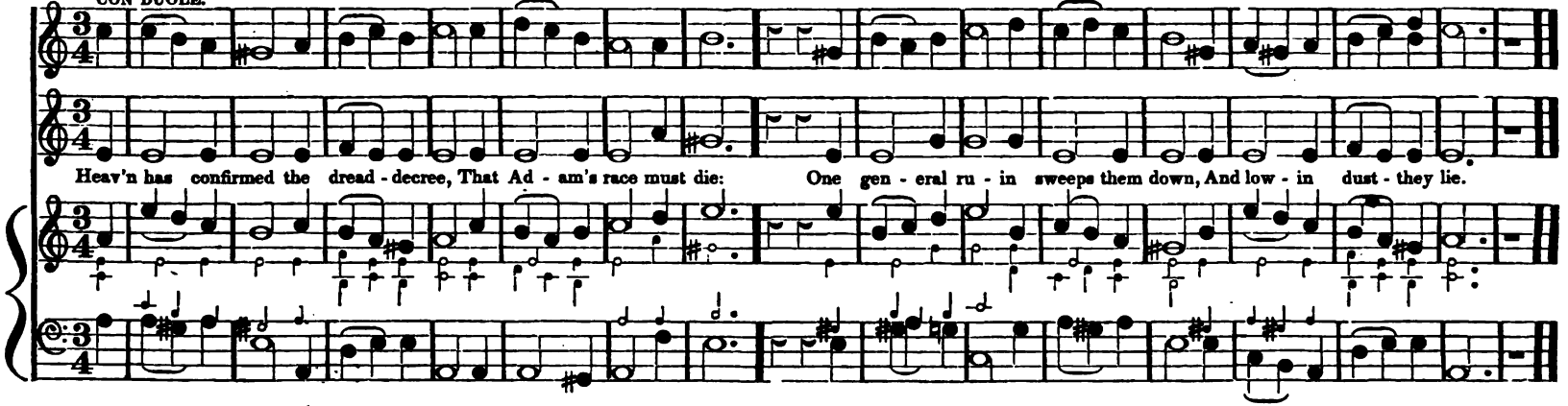


ALLEGRETTO. CON DUOLE.

OLD BROMSGROVE. C. M.

M b

W. Knapp.

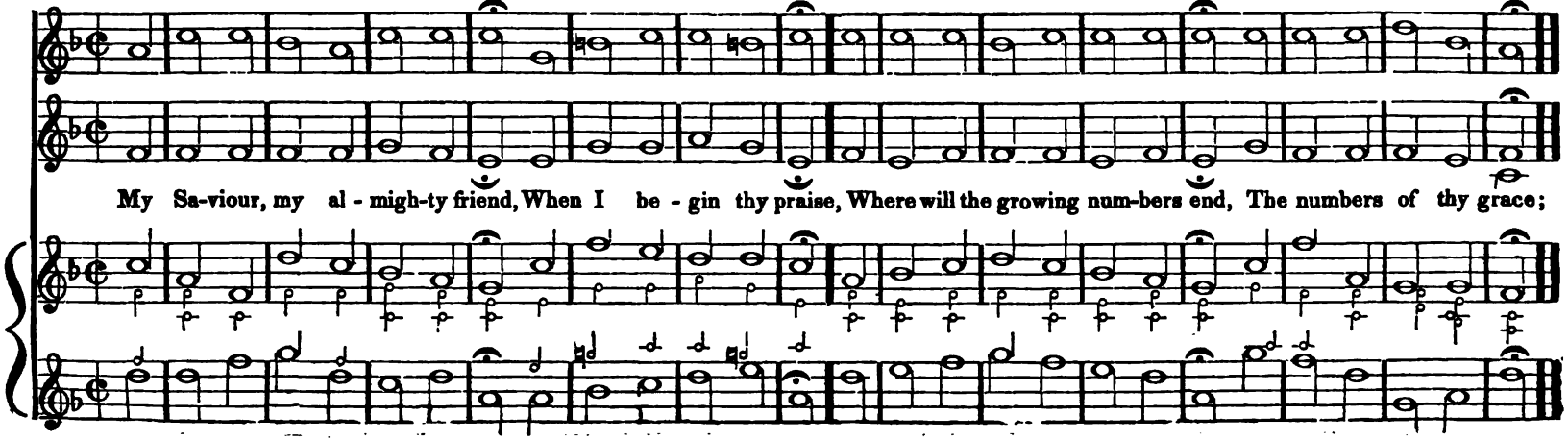


CHORAL.

BEDFORD. C. M.

M #

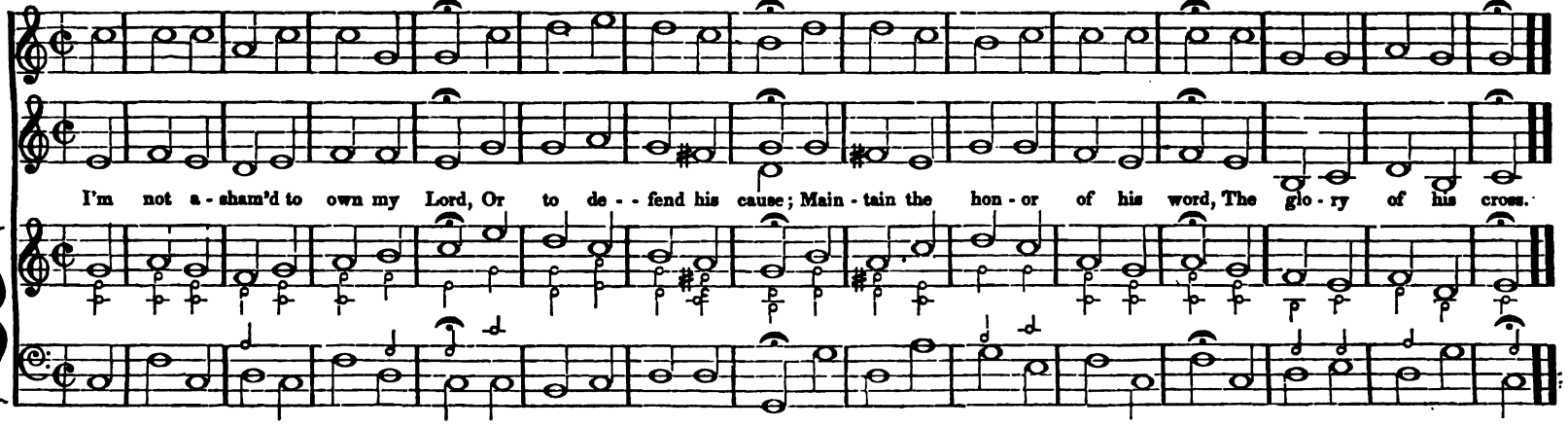
German Choral.



CHORAL.

KING. C. M.

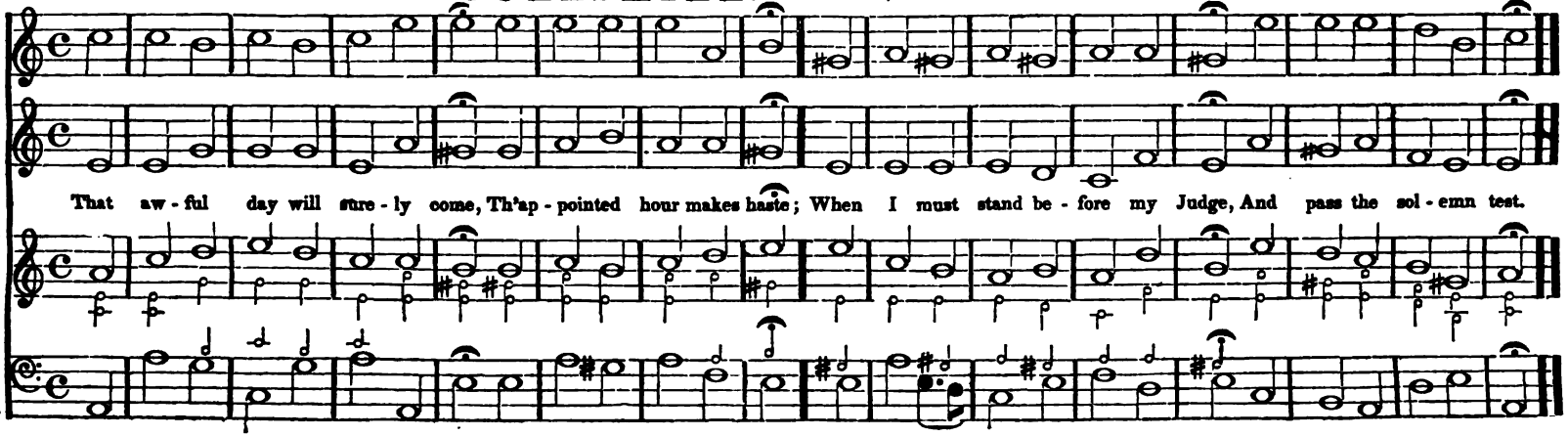
M ♯



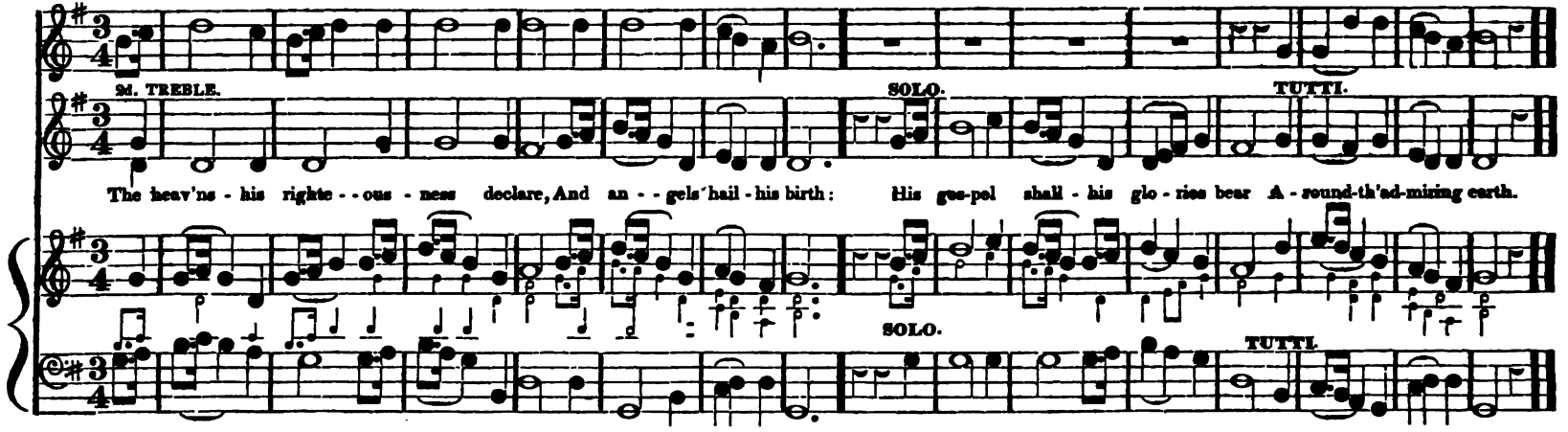
CHORAL.

COLESHILL. C. M.

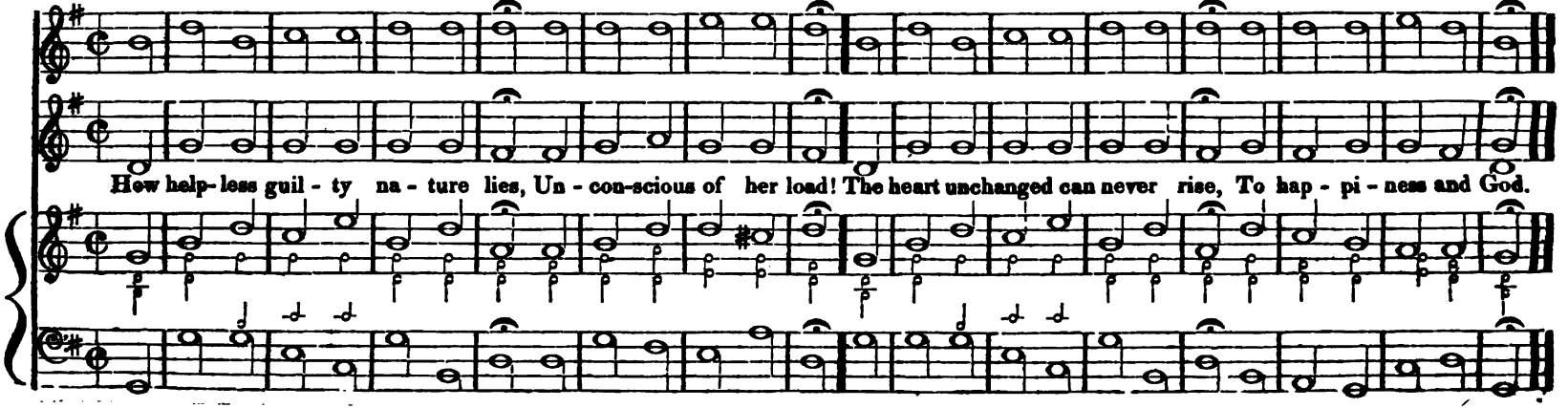
M ♭



148 ALLEGRETTO. **ST. MARTIN'S. C. M.** M # W. Tansur.

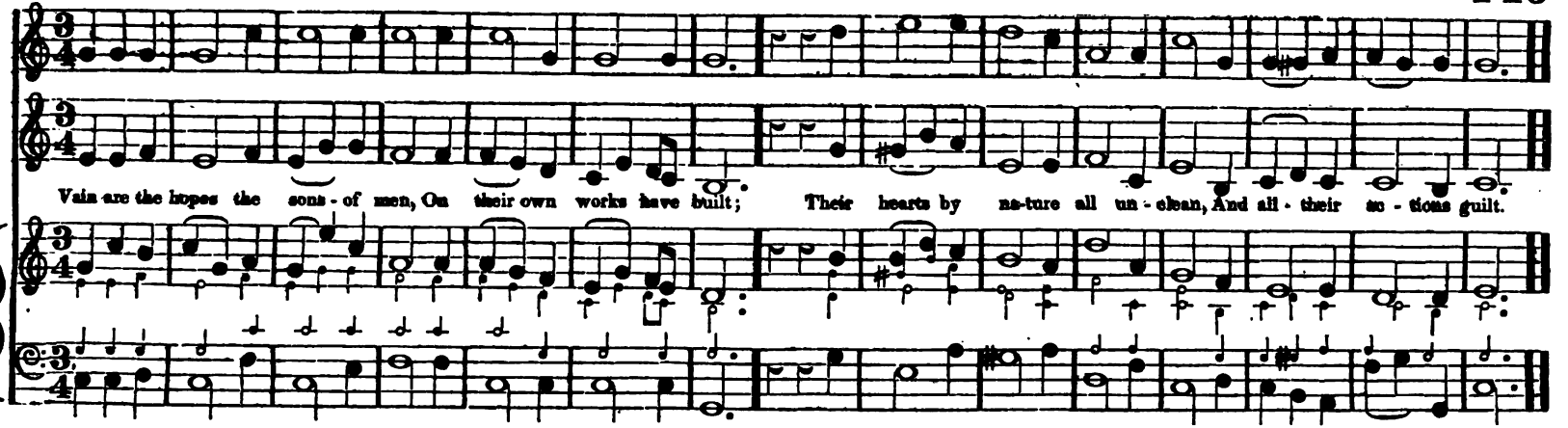


CHORAL. **YORK. C. M.** M # I. Milton.



ALLEGRETTO MODERATO.

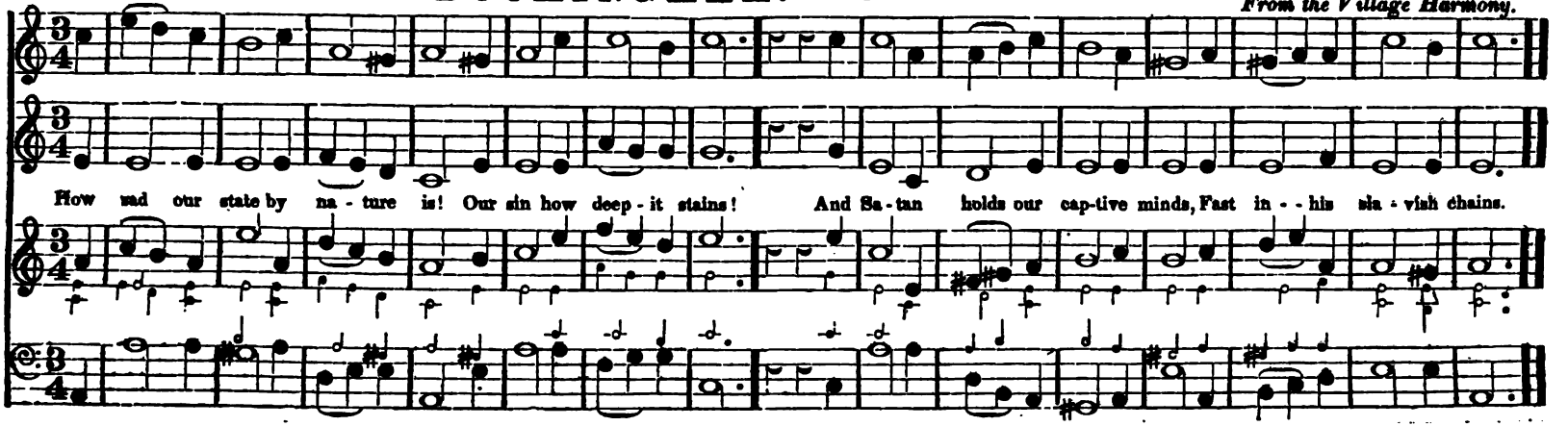
KROYWEN. C. M. M



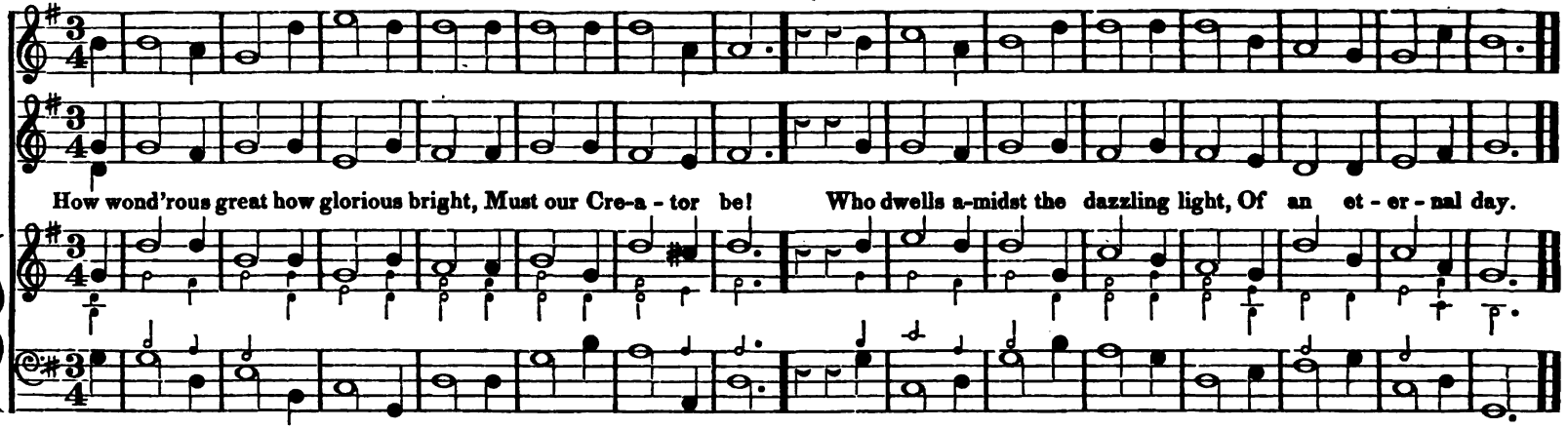
ALLEGRETTO MODERATO.

BUCKINGHAM. C. M. M b

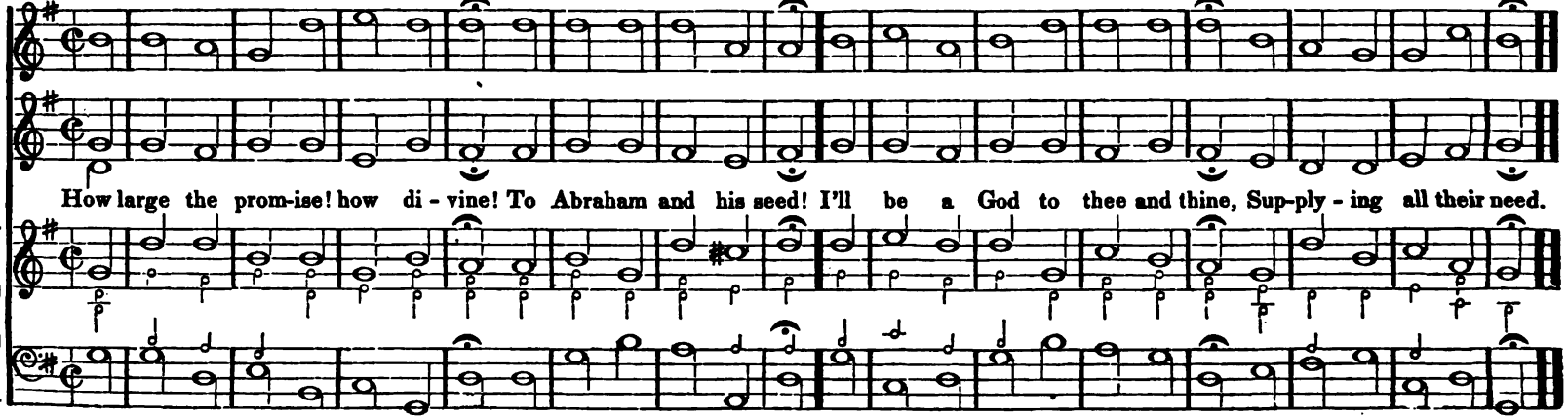
Dr. Burney.
From the Village Harmony.



150 ALLEGRO MODERATO. **MEAR. C. M.** M #

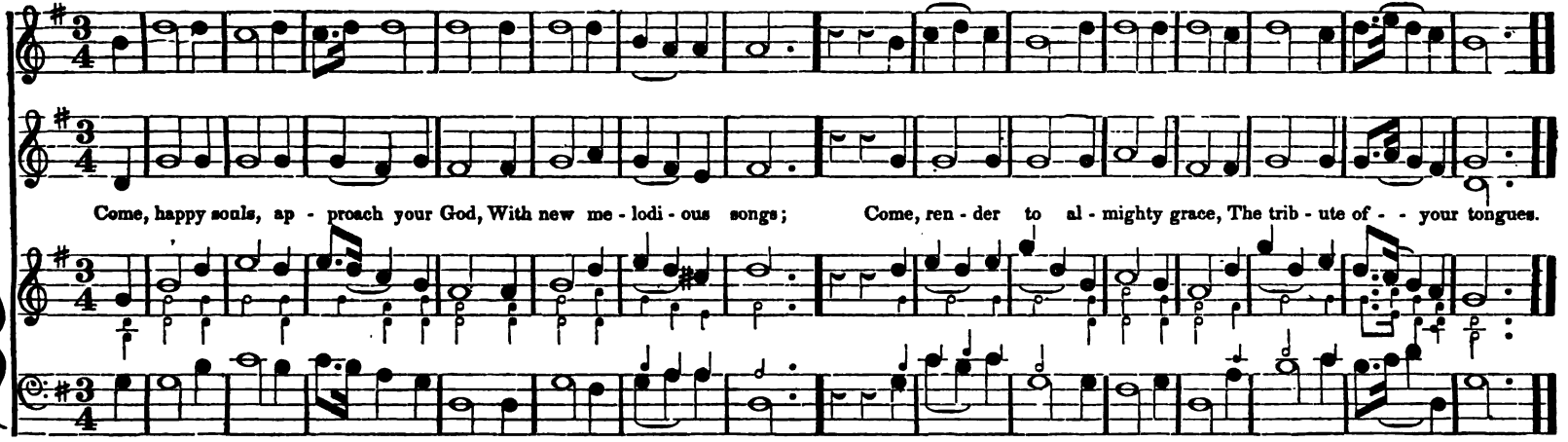


CHORAL. **MEAR. C. M.** M # *Old Choral Style.*



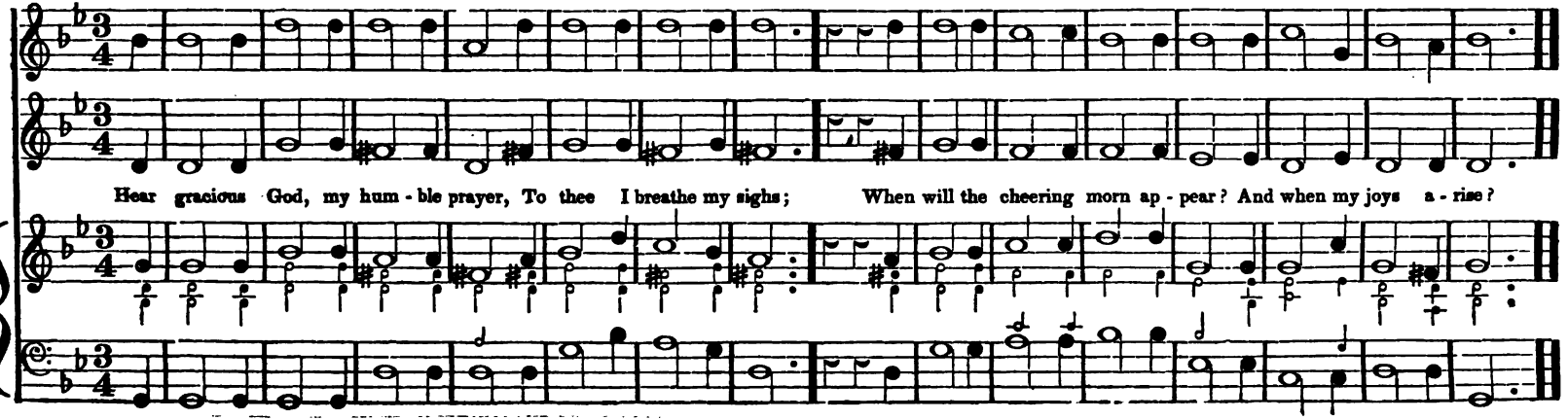
ALLEGRETTO.

CREUTZACH. C. M. M

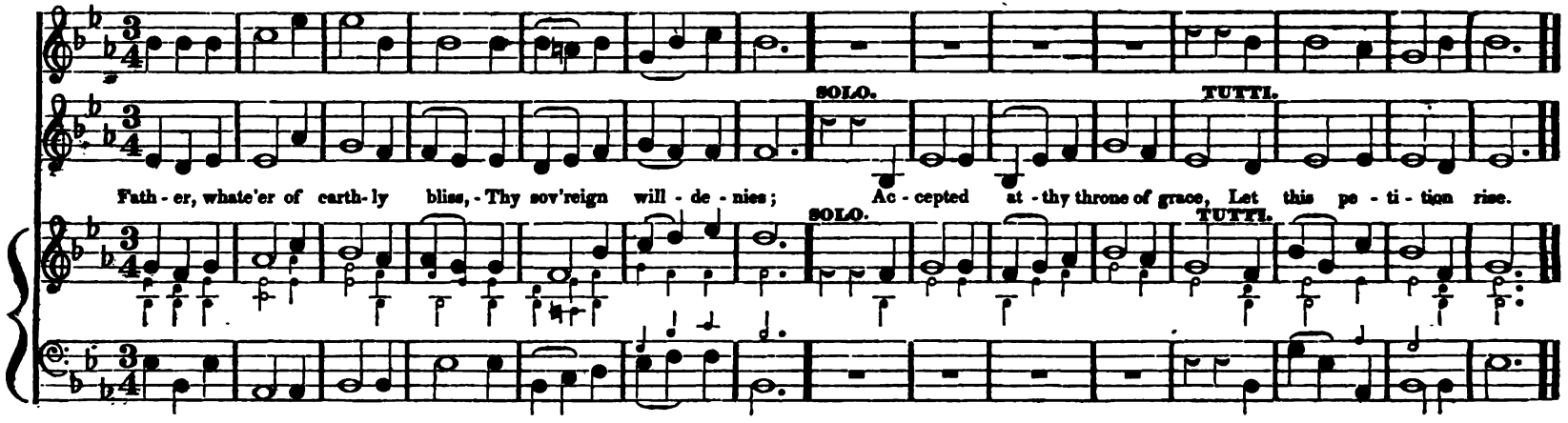


ALLEGRETTO MODERATO.

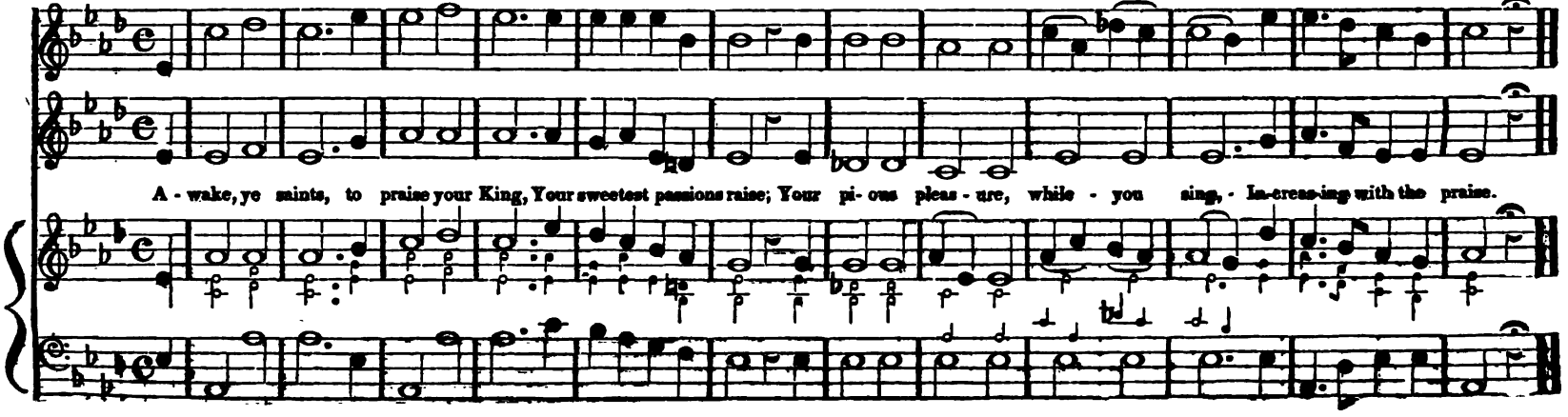
QUERFURTH. C. M. M b



152 ALLO MODERATO. **ECKARDTSHEIM. C. M.** M #



ALLEGRO ASSAI. **HUMMEL. C. M.** M #



CHRISTMAS. C. M. M

ALLEGRO ASSAI. G. F. Handel.

TENOR.

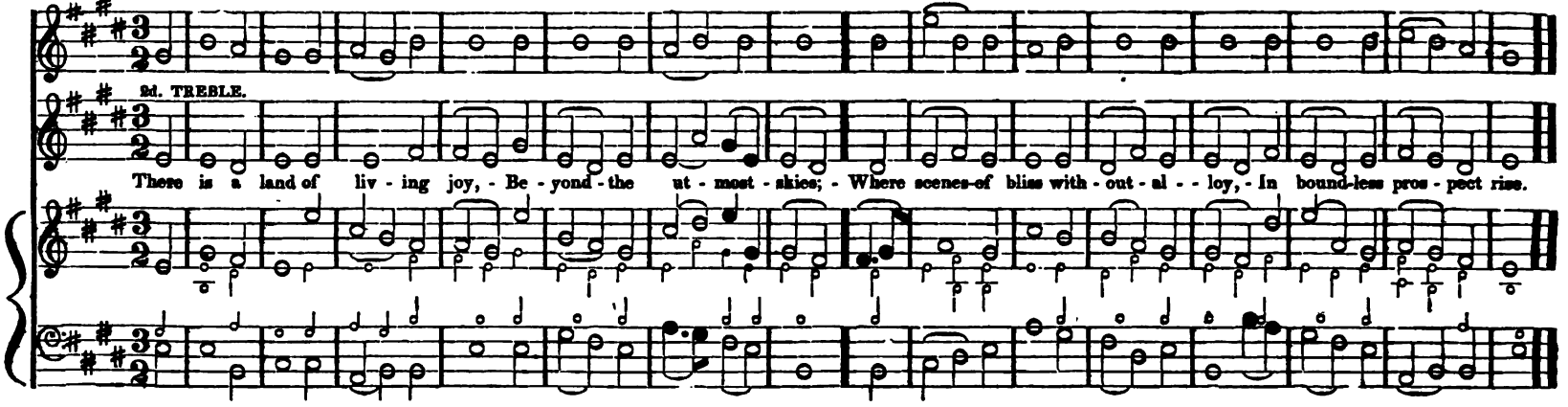
A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - - A heav - 'nly

TREBLE.

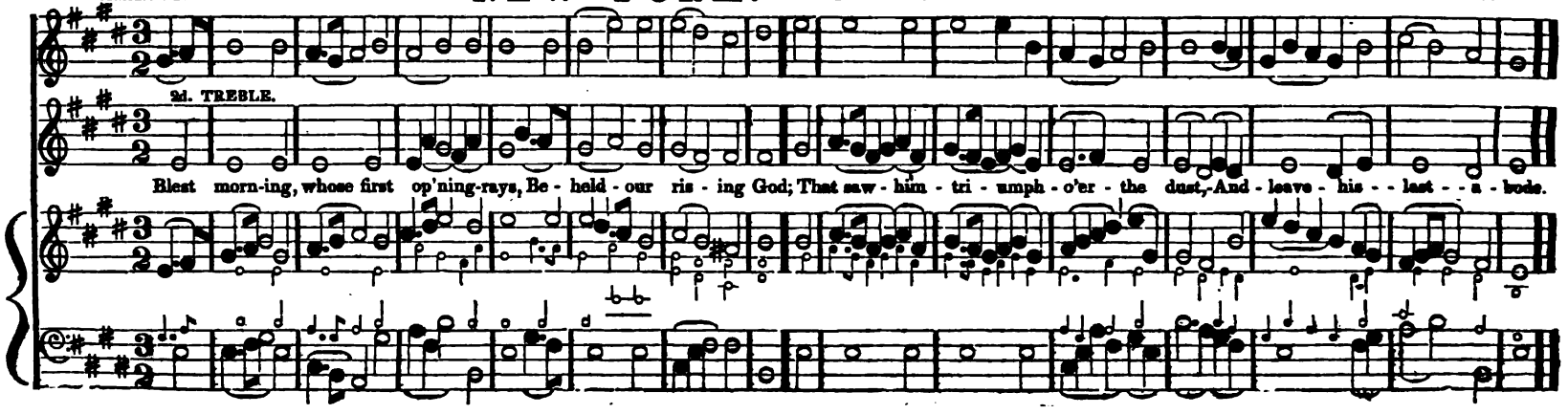
BASS.

race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.

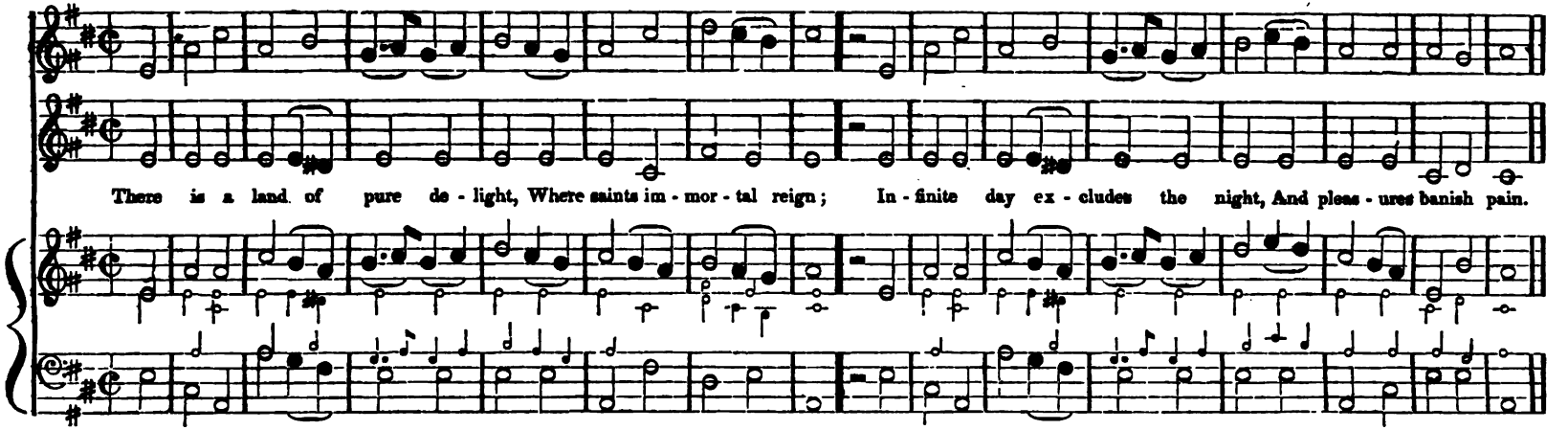
154 ALLEGRO MODERATO. **MANCHESTER. C. M.** M # Dr. L. Wainwright.



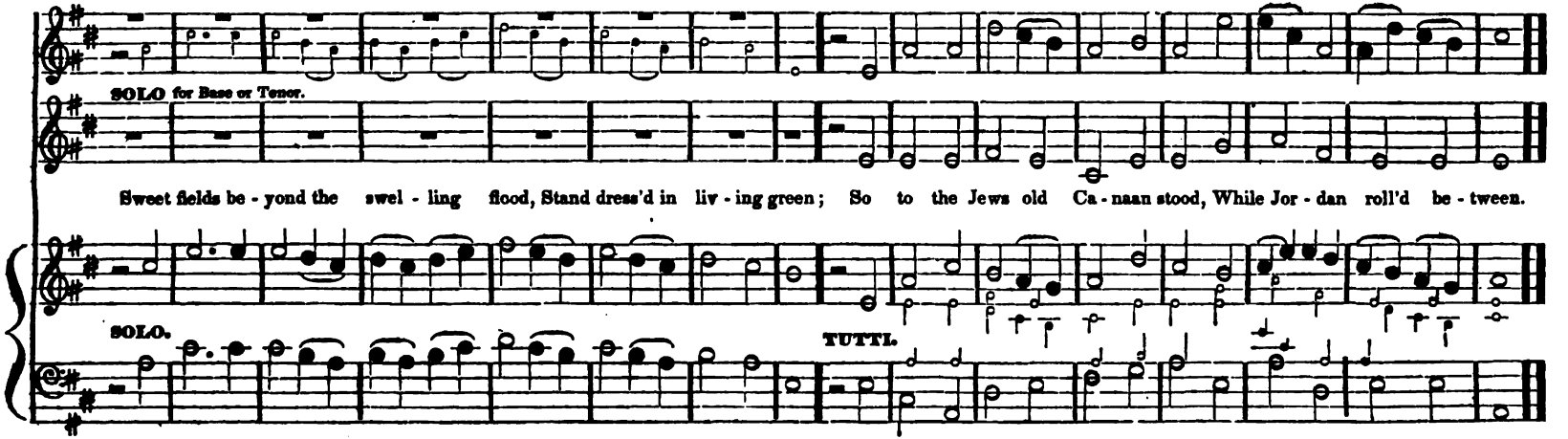
ALLEGRO. **NEW YORK. C. M.** M # Dr. Blow.



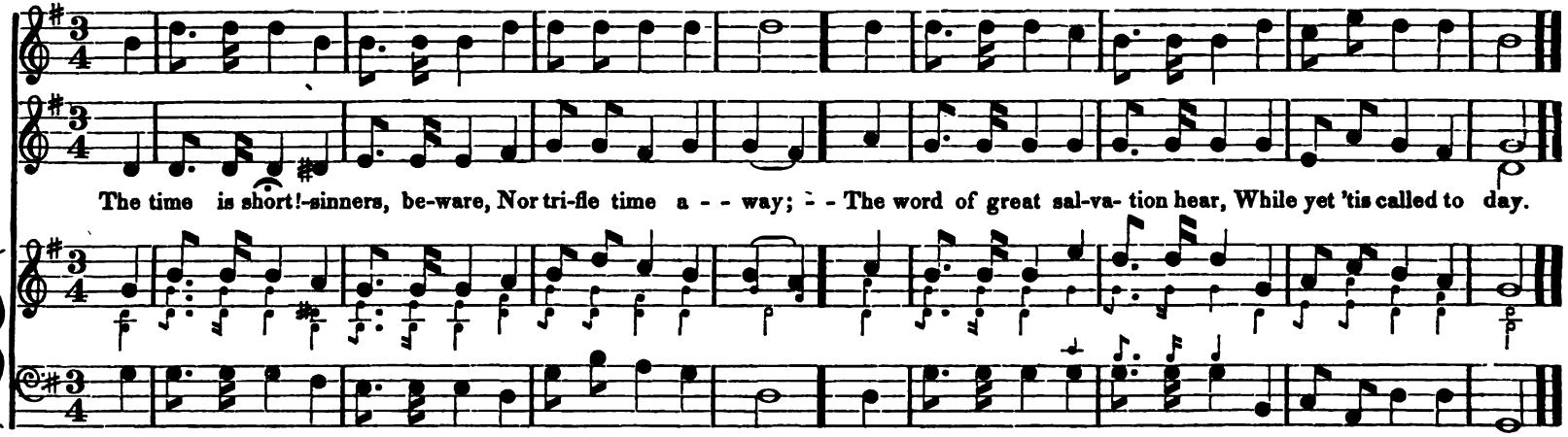
ALLEGRO ASSAI. **JORDAN. C. M.** M # Two Stanzas. W. Billings.



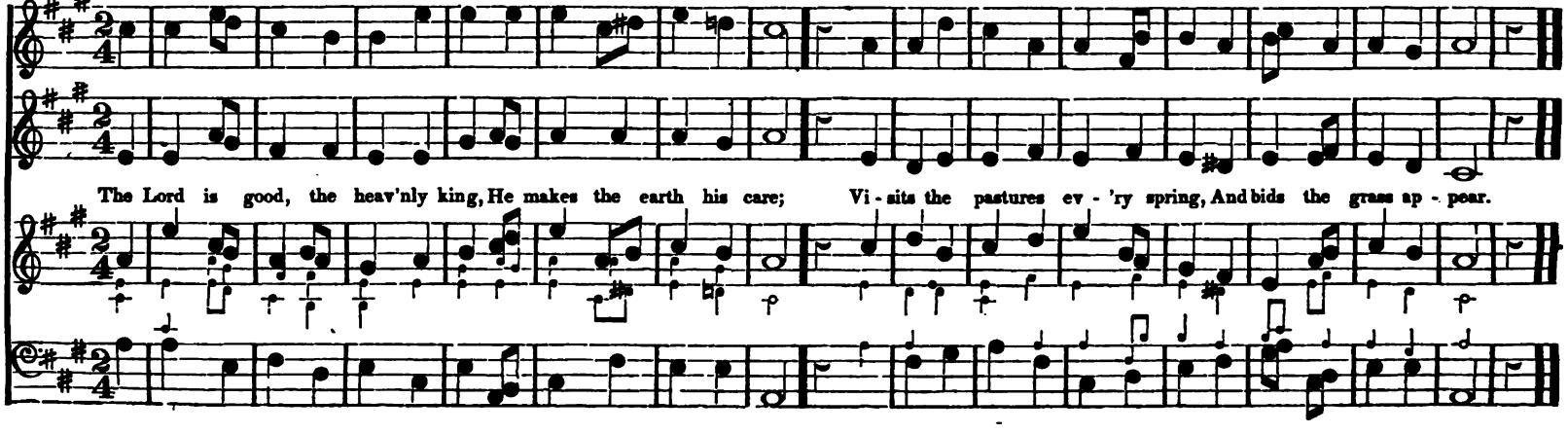
SECOND STANZA.



156 ALLEGRETTO QUASI ANDANTINO. **ARLINGTON.** C. M. M # Dr. Arne.



ANDANTINO QUASI ALLEGRETTO. **STEPHENS.** C. M. Jones.

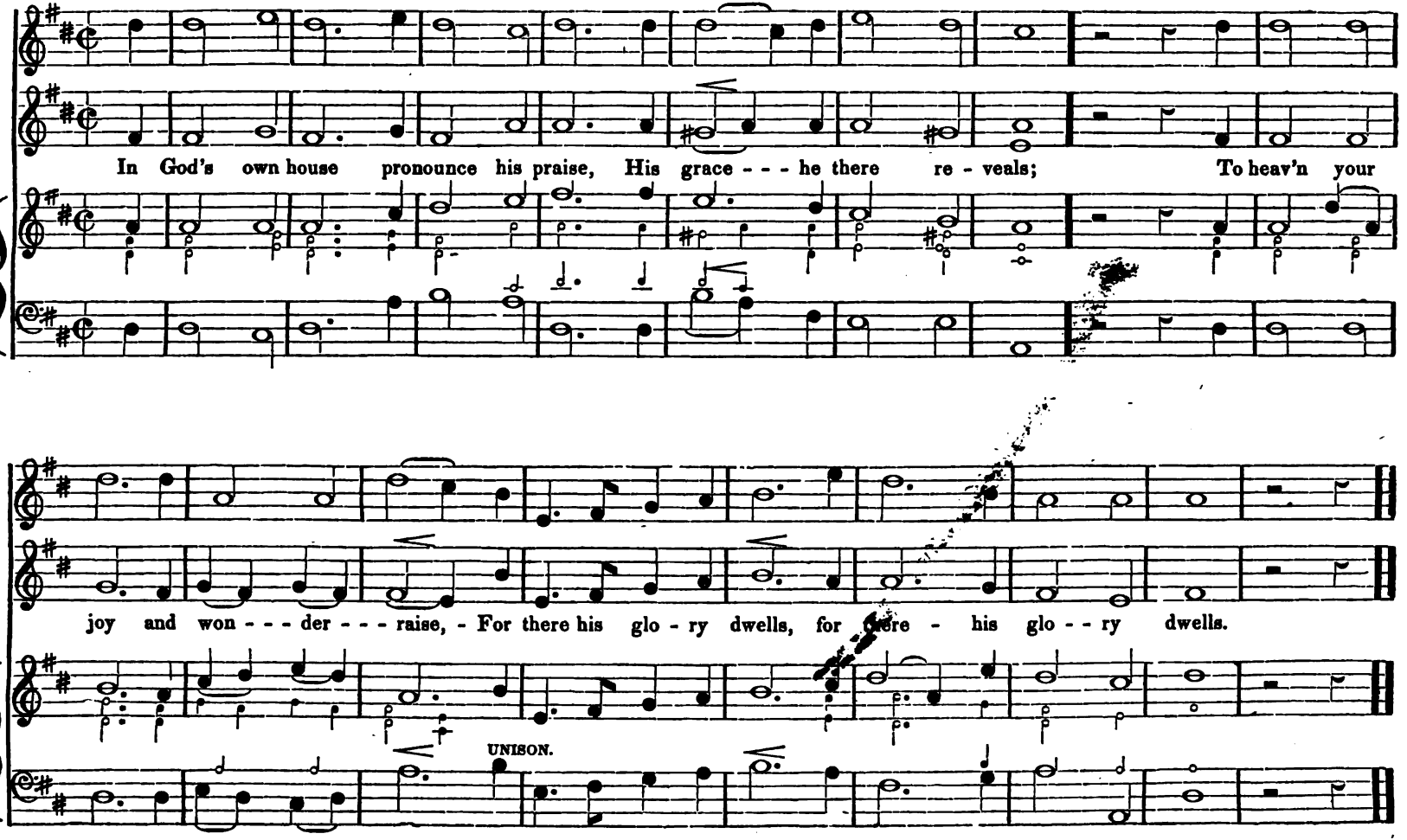


ALLEGRO MOLTO.

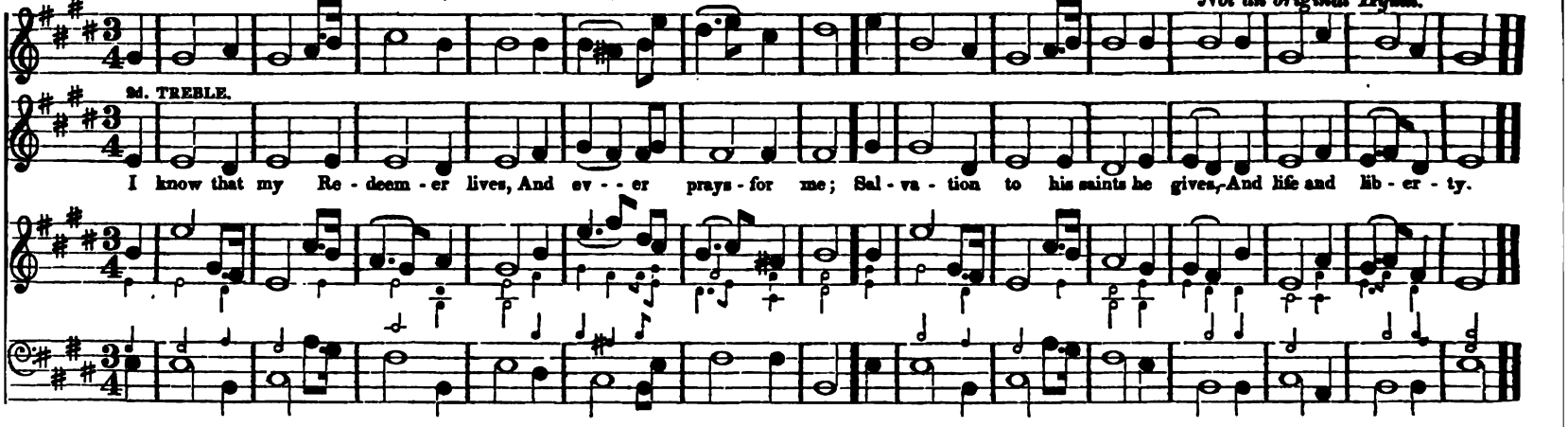
VICTORY. C. M.

M #

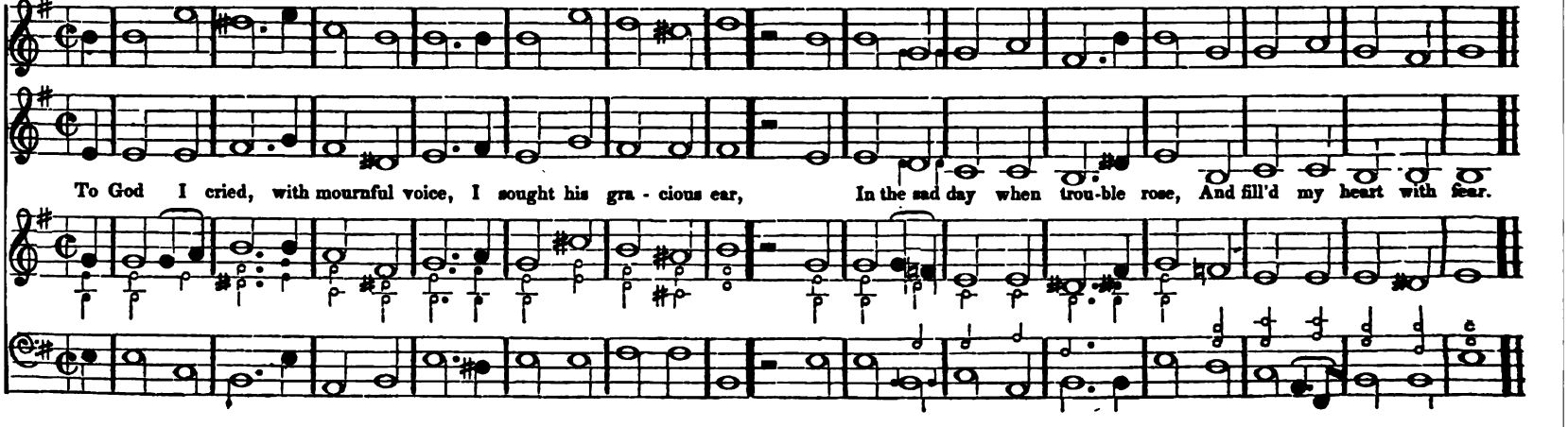
Altered.

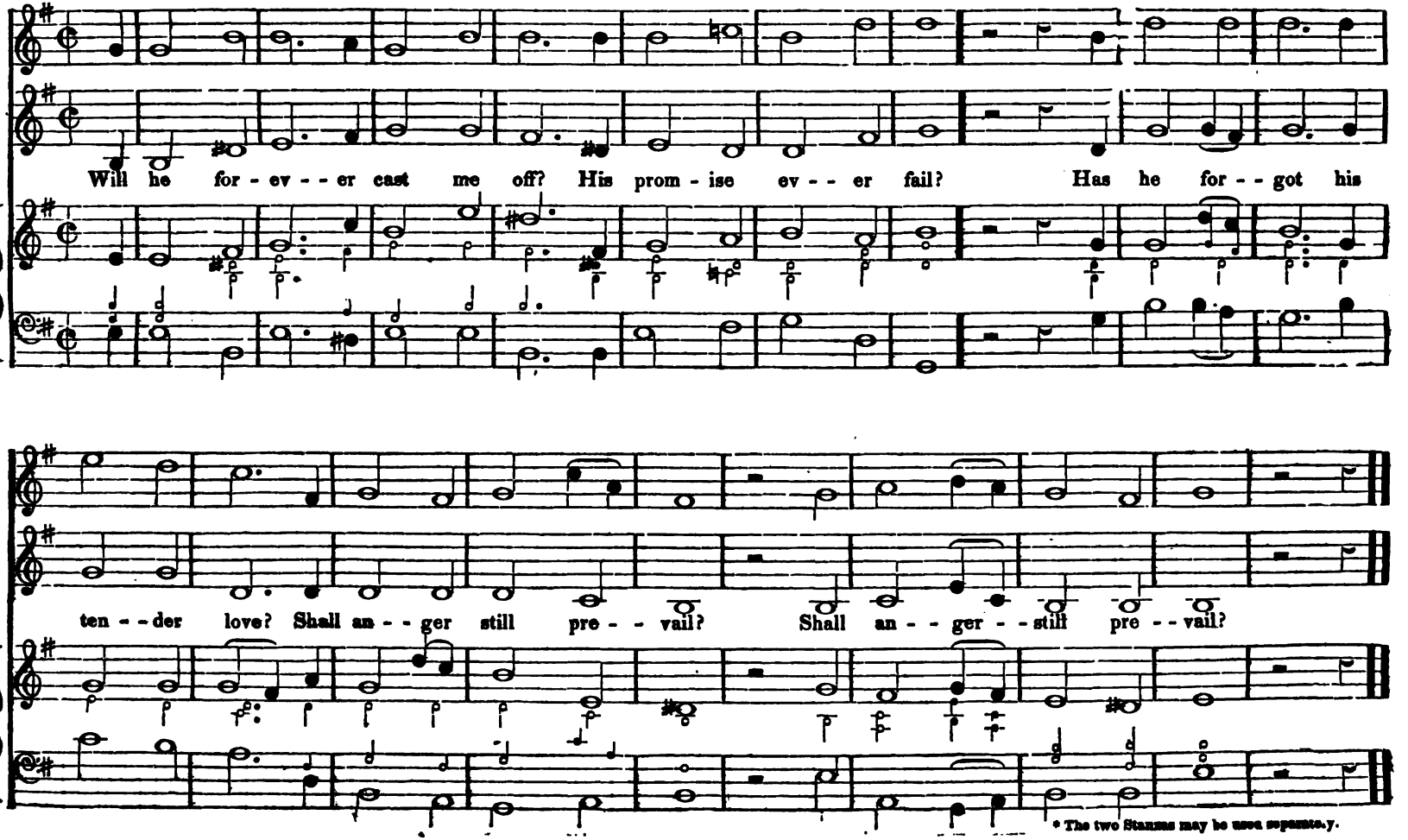


58 ALLEGRETTO MODERATO. **BRADFORD. C. M.** M # G. F Handel. *Not an original Hymn.*



ALLEGRO. **NORTHFIELD. C. M.** M b **Two Stanzas.** J. Holyok's Coll.





* The two Stanzas may be used separately.

ALLEGRO.

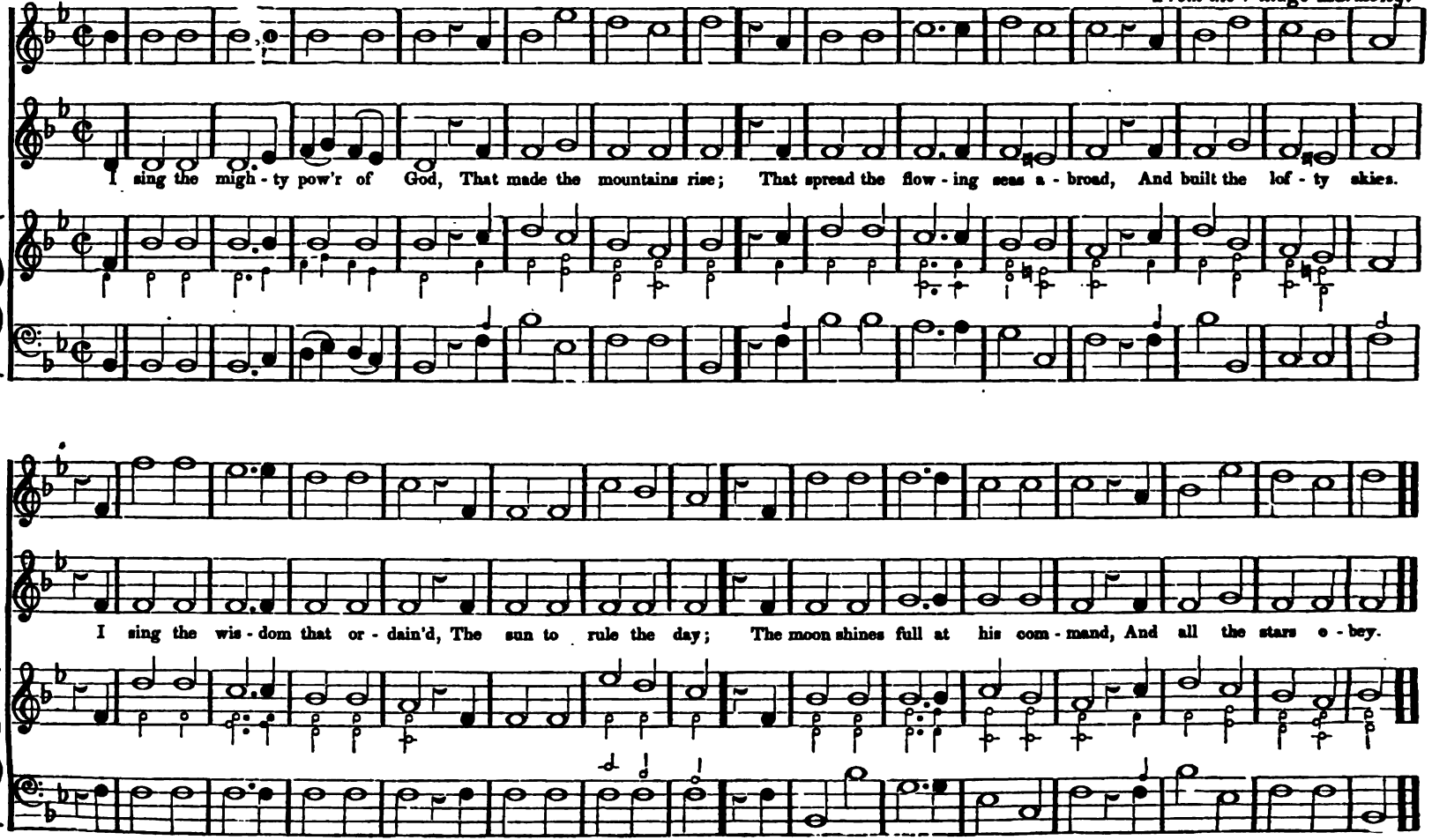
TOLLAND. C. M.

M #

Two stanzas.

R. Spofforth.

From the Village Harmony.



ALLEGRO.

KENDALL. C. M. M

Clark.
From the Village Harmony.

SOLO. TUTTI.

Gird on - thy sword, vic-to-rious Prince, - Ride with - ma - jes - tic sway; Thy ter - - ror shall strike through thy foes, And make the world o - bey.

SOLO. TUTTI.

CHORAL.

NORWAY. C. M. M

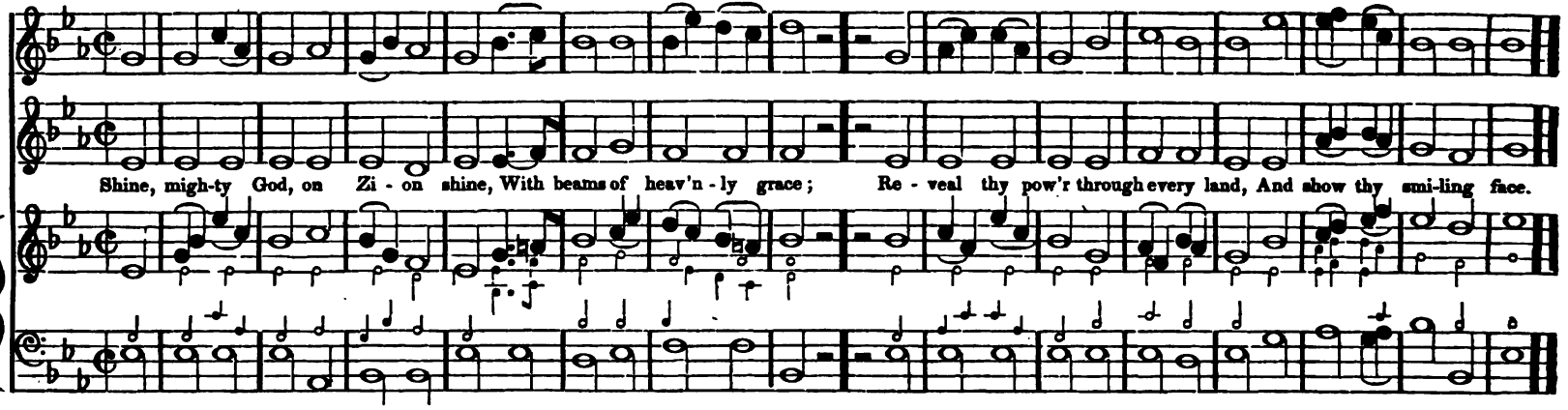
German Choral.

A - bove these heaven's cre - a - - ted sounds, Thy mer-cies Lord, ex - tend; Thy truth out - lives the nar - row bounds, Where time and na- ture end.

ALLEGRO.

WARWICK. C. M. M

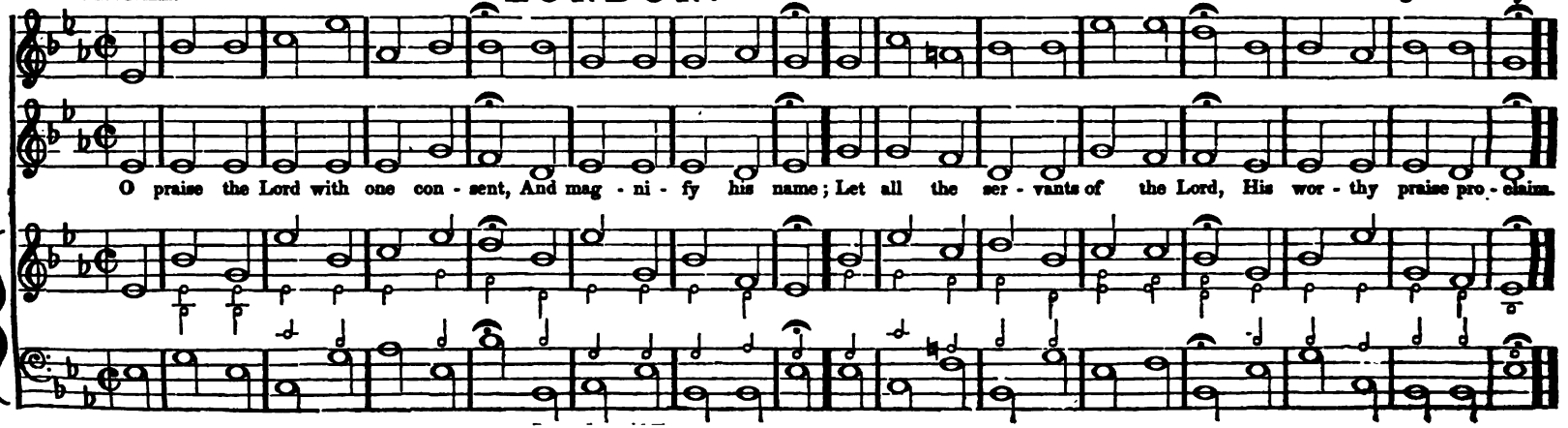
Stanley.



CHORAL.

LONDON. C. M. M

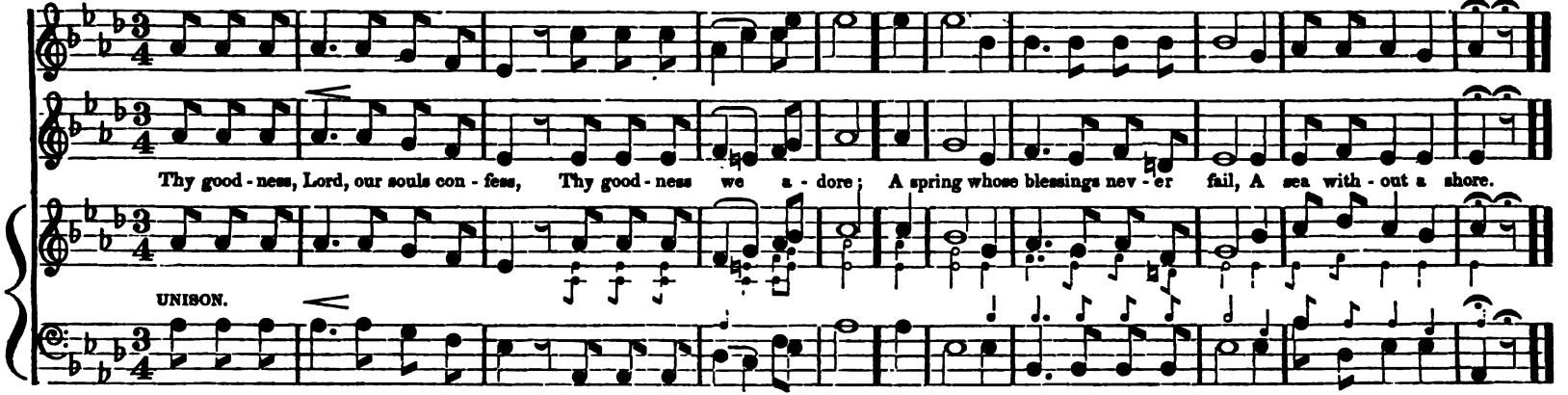
Dr. Croft.
From the Village Harmony.



ALLEGRETTO
UN POCO STACCATO.

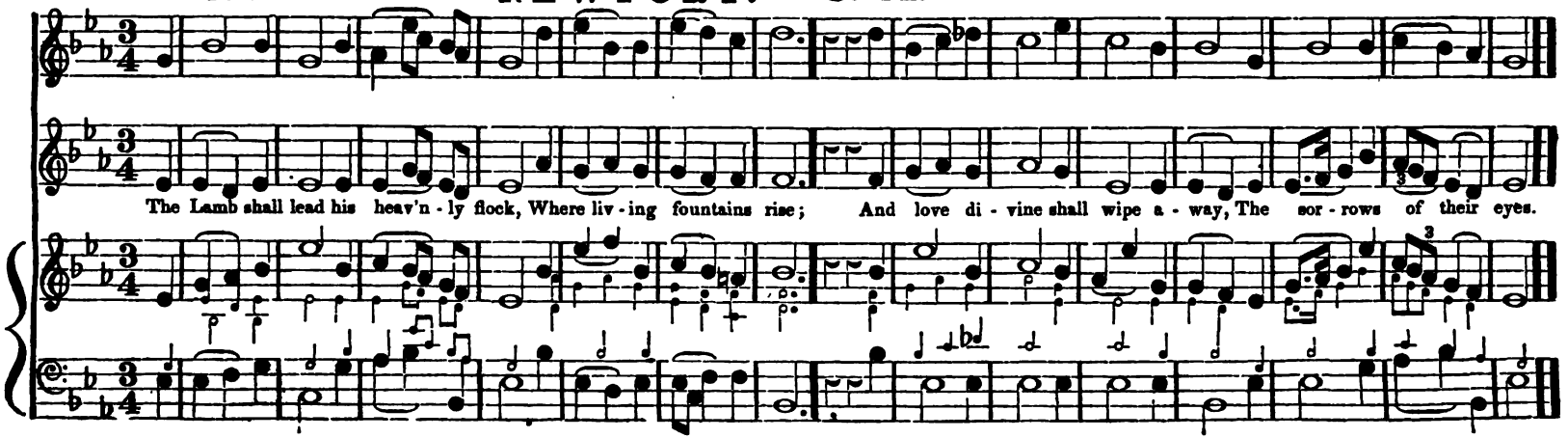
MILETUS. C. M. M

Hymn Chant.



ALLEGRETTO.

NEWPORT. C. M. M



BRATTLE STREET. C. M. M # Two Stanzas.

Pleyel.

Not an original Hymn.

ANDANTINO.

2d TREBLE.

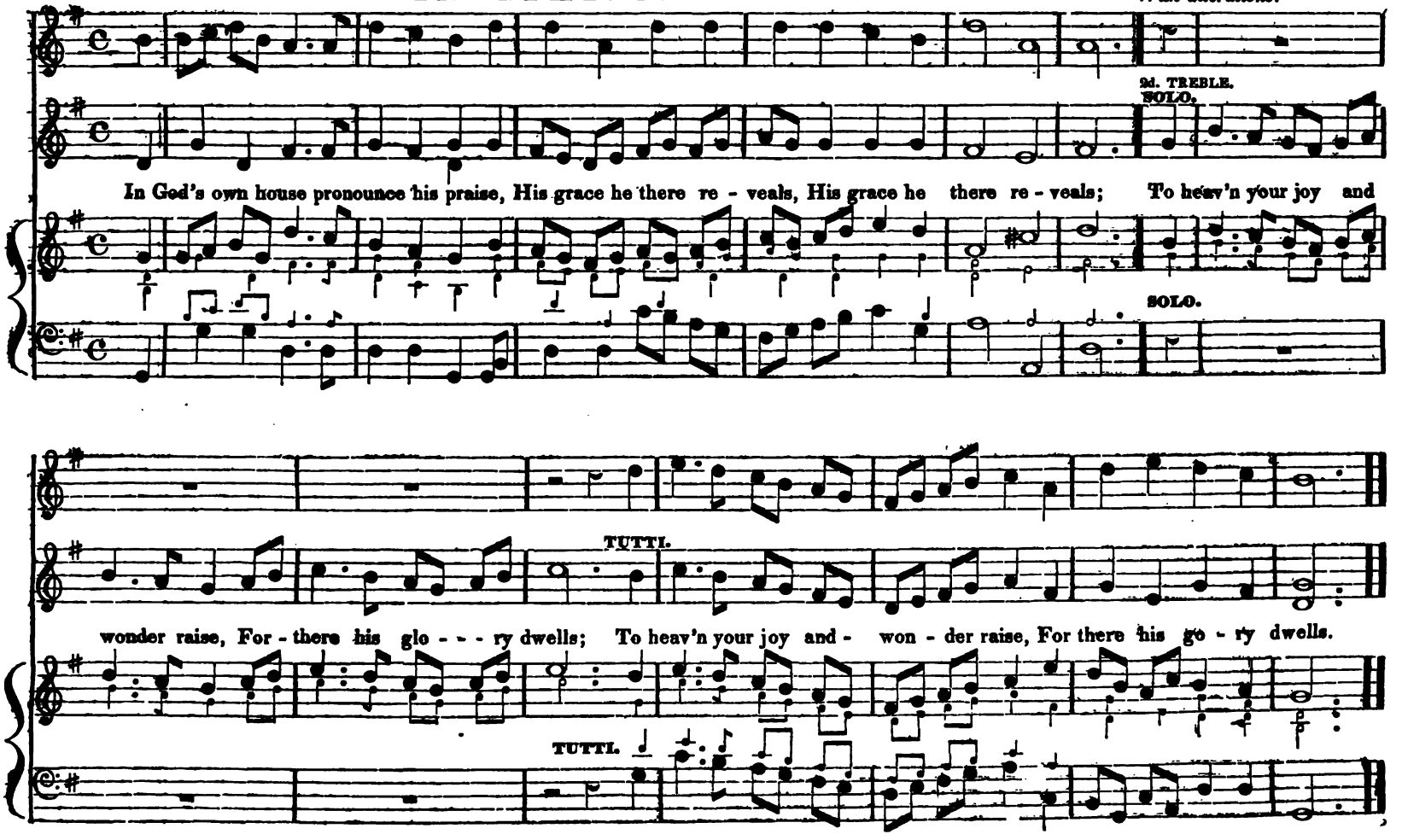
While thee I seek, pro - tect - ing Pow'r, Be my vain wish - es still'd; And may this con - se - crat - ed hour, With bet - ter hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer - cy o'er my life has flow'd, That mer - cy I a - dore.

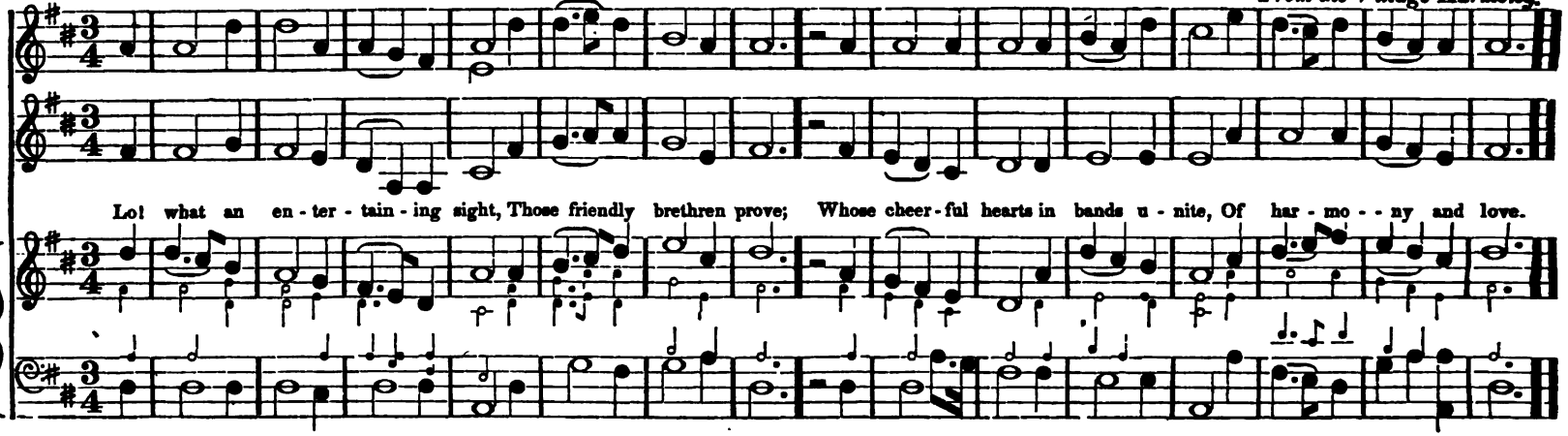
ALLEGRO MODERATO.

INVITATION. C. M. M

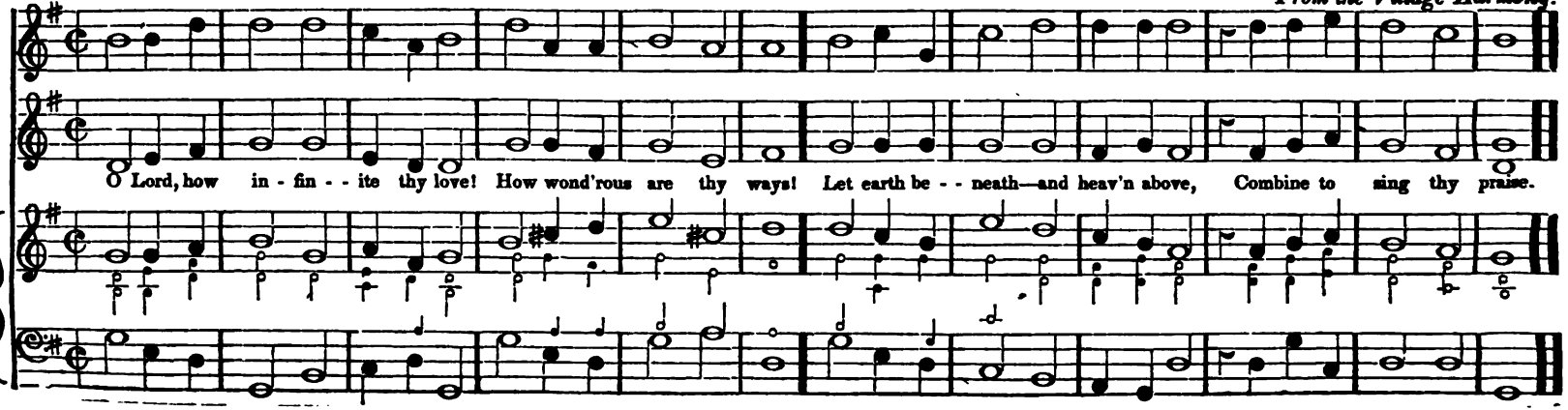
With alterations.



166 ALLEGRO MODERATO. **COLCHESTER. C. M.** M # A. Williams. *From the Village Harmony.*

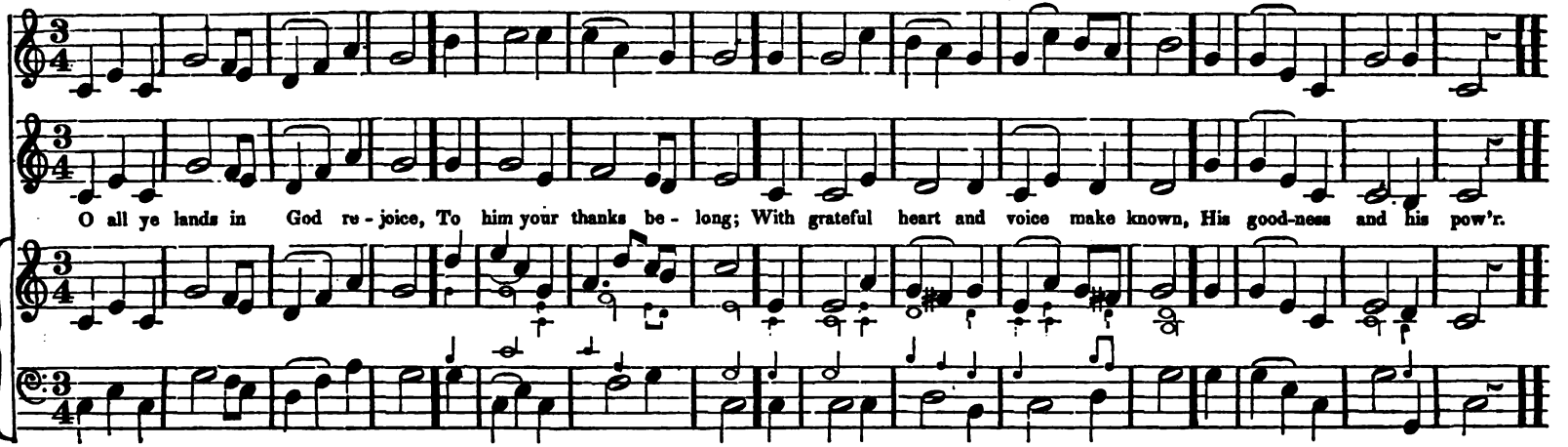


ALLA CAPELLA. **ROCHESTER. C. M.** M # **Hymn Chant.** A. Williams. *From the Village Harmony.*



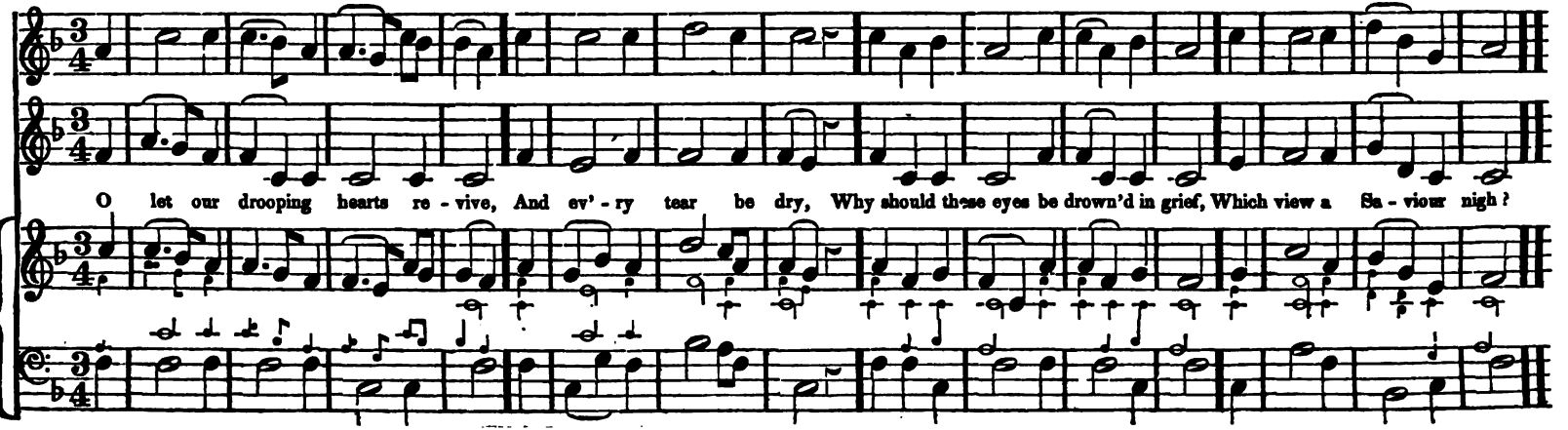
MODERATO.

DANVILLE. C. M. M



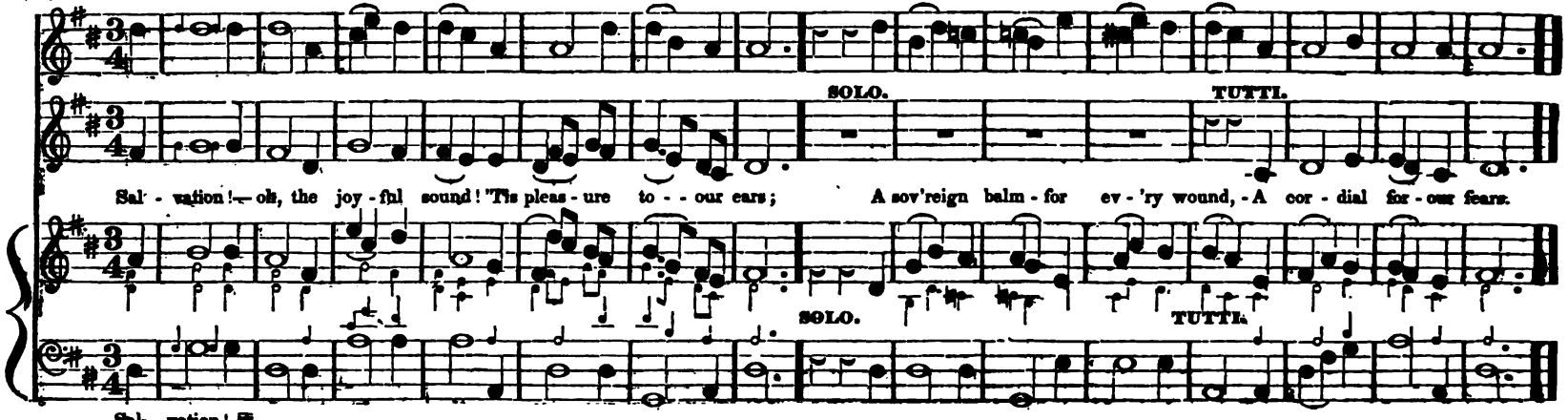
ALLEGRETTO.

PLYMPTON. C. M. M



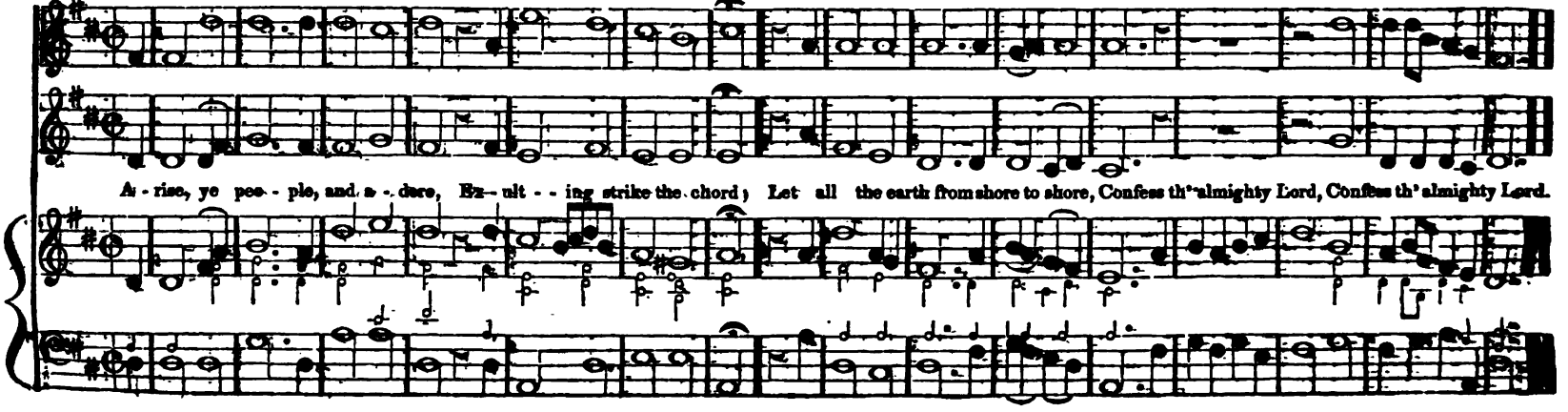
ALLEGRO MODERATO

FRANKLIN. C. M. M



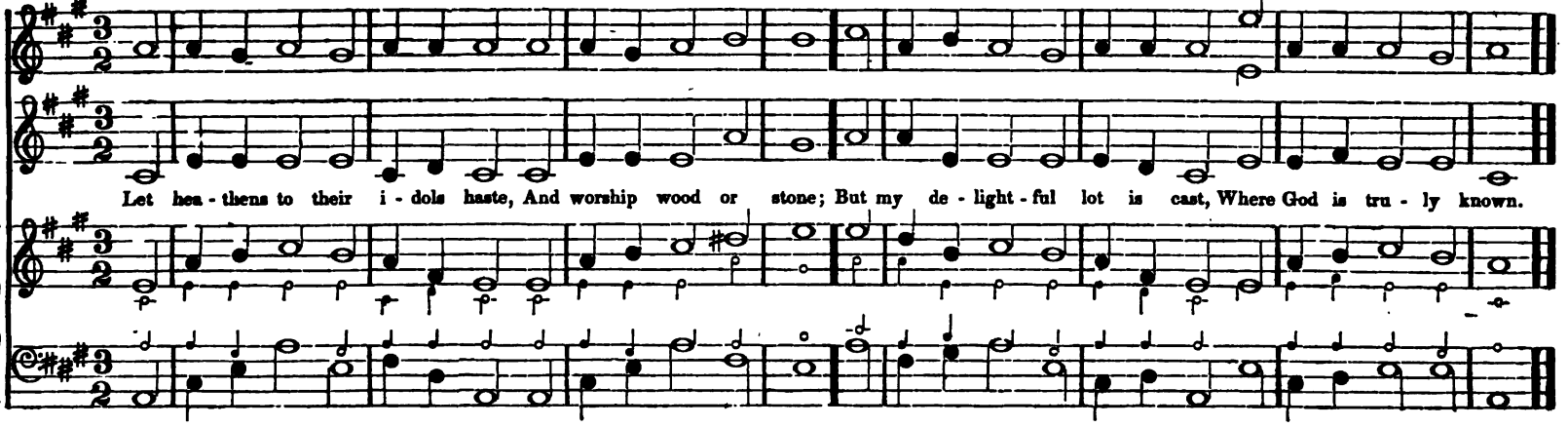
ALLEGRO ASSAI.

HOUR-GLASS. C. M. M



ALLEGRO VIVACE.

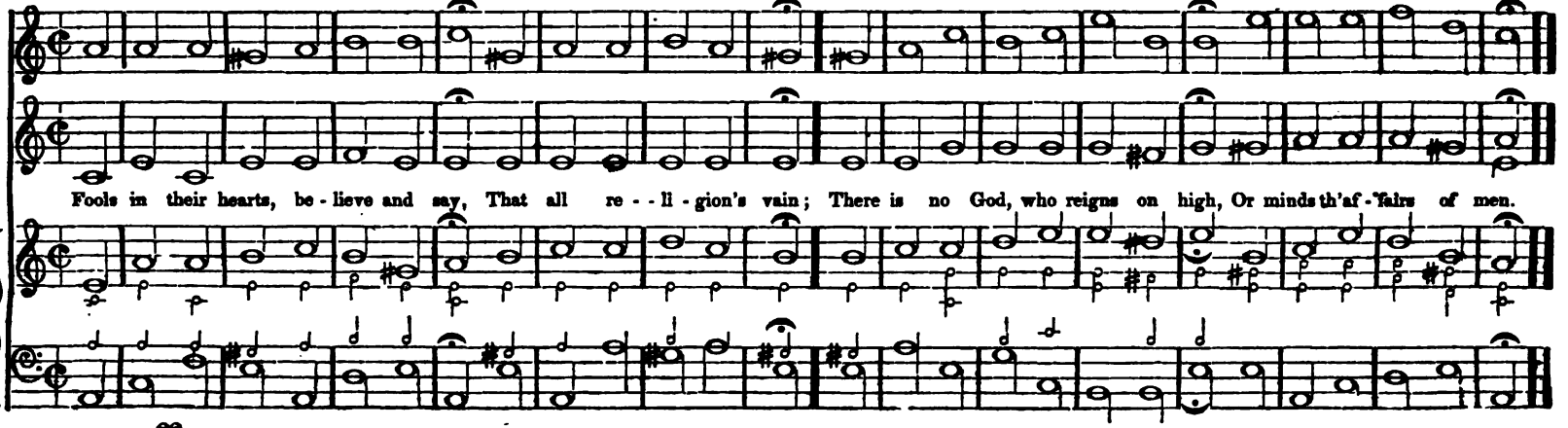
YDOLEM. C. M. M



CHORAL.

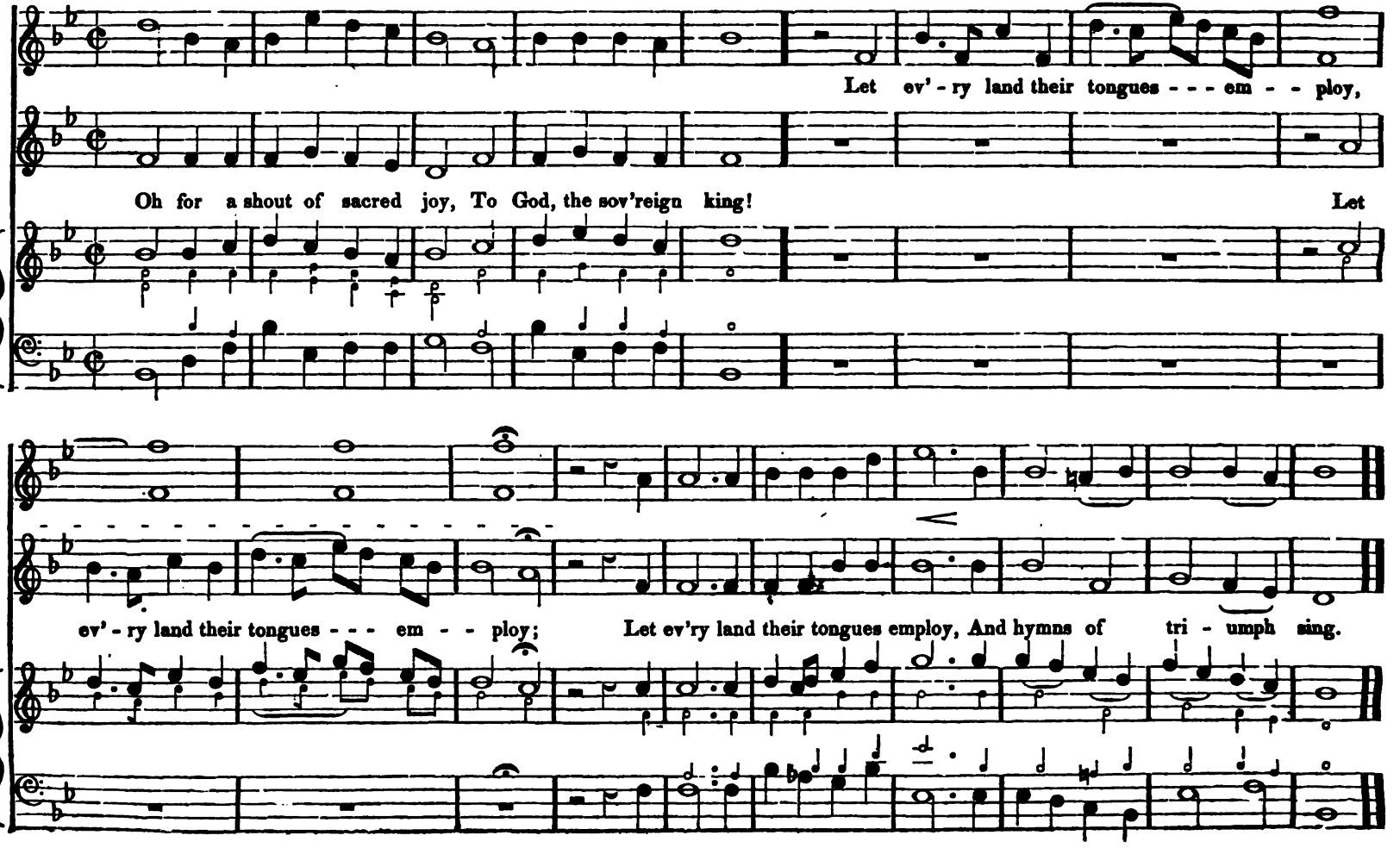
MENTZ. C. M. M b

J. Holyok's Coll.



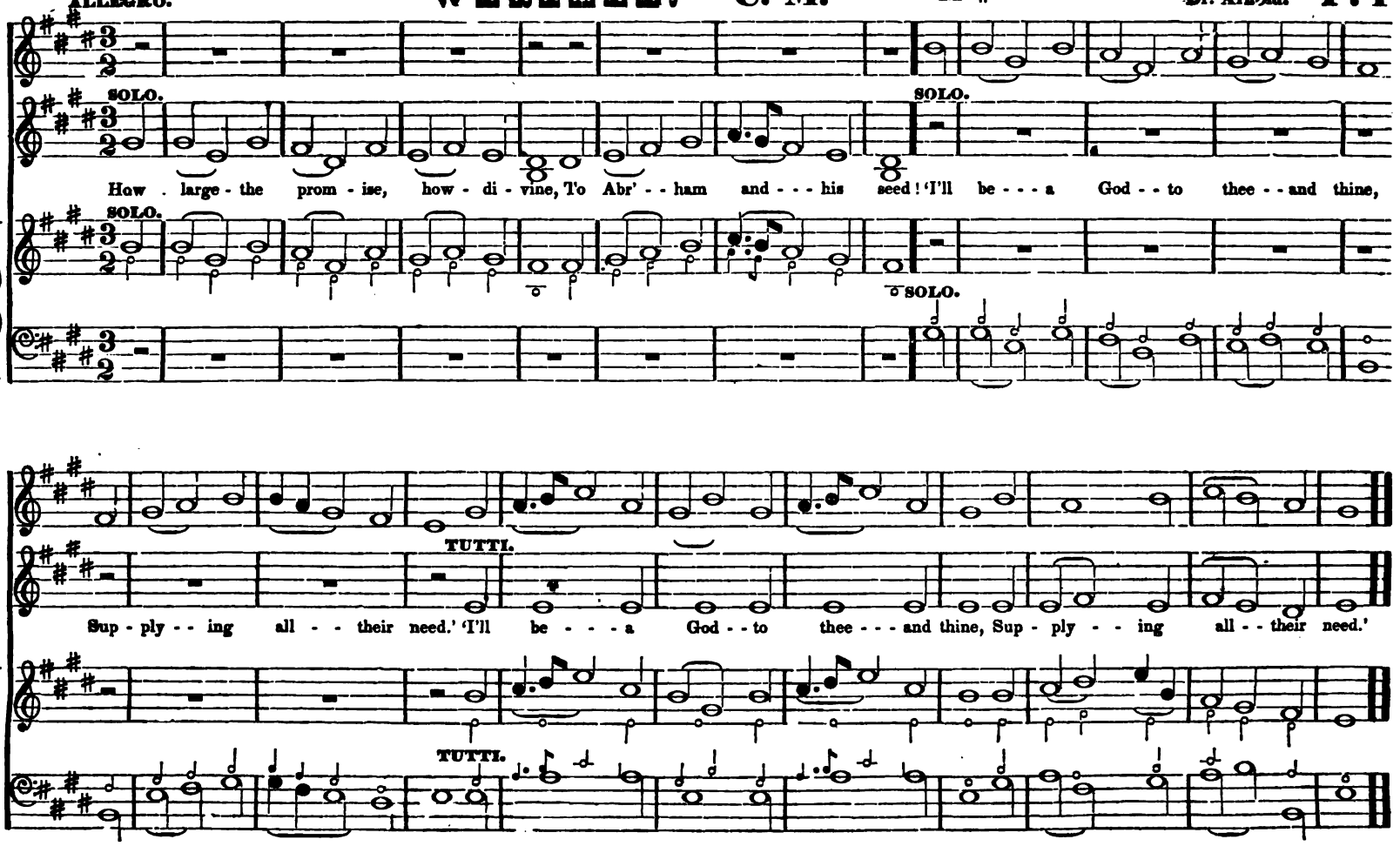
ALLEGRO ASSAI.

OHIO. C. M. M

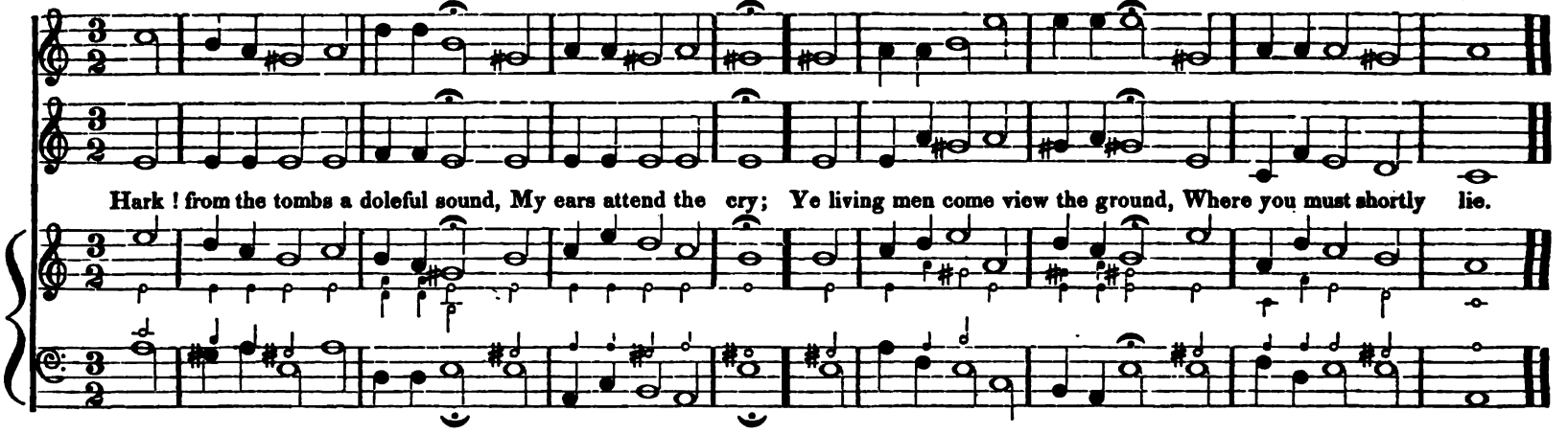


WARETAM. C. M. M

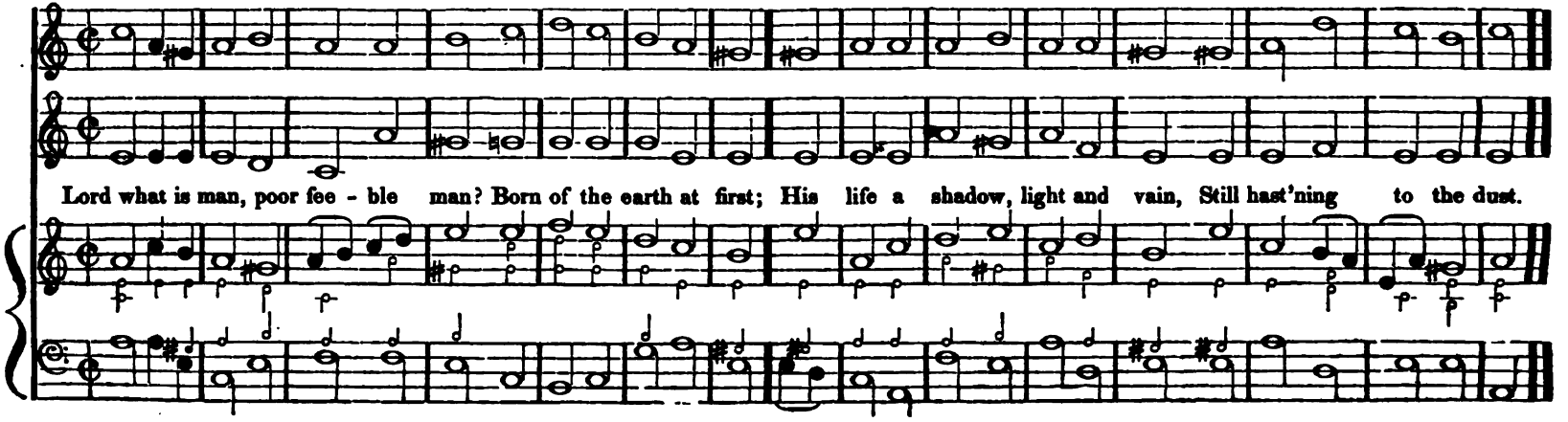
Dr. Arnold.



172 **FUNERAL THOUGHT.** **C. M.** M b **Hymn Chant.** J. Smith. *From the Village Harmony.*

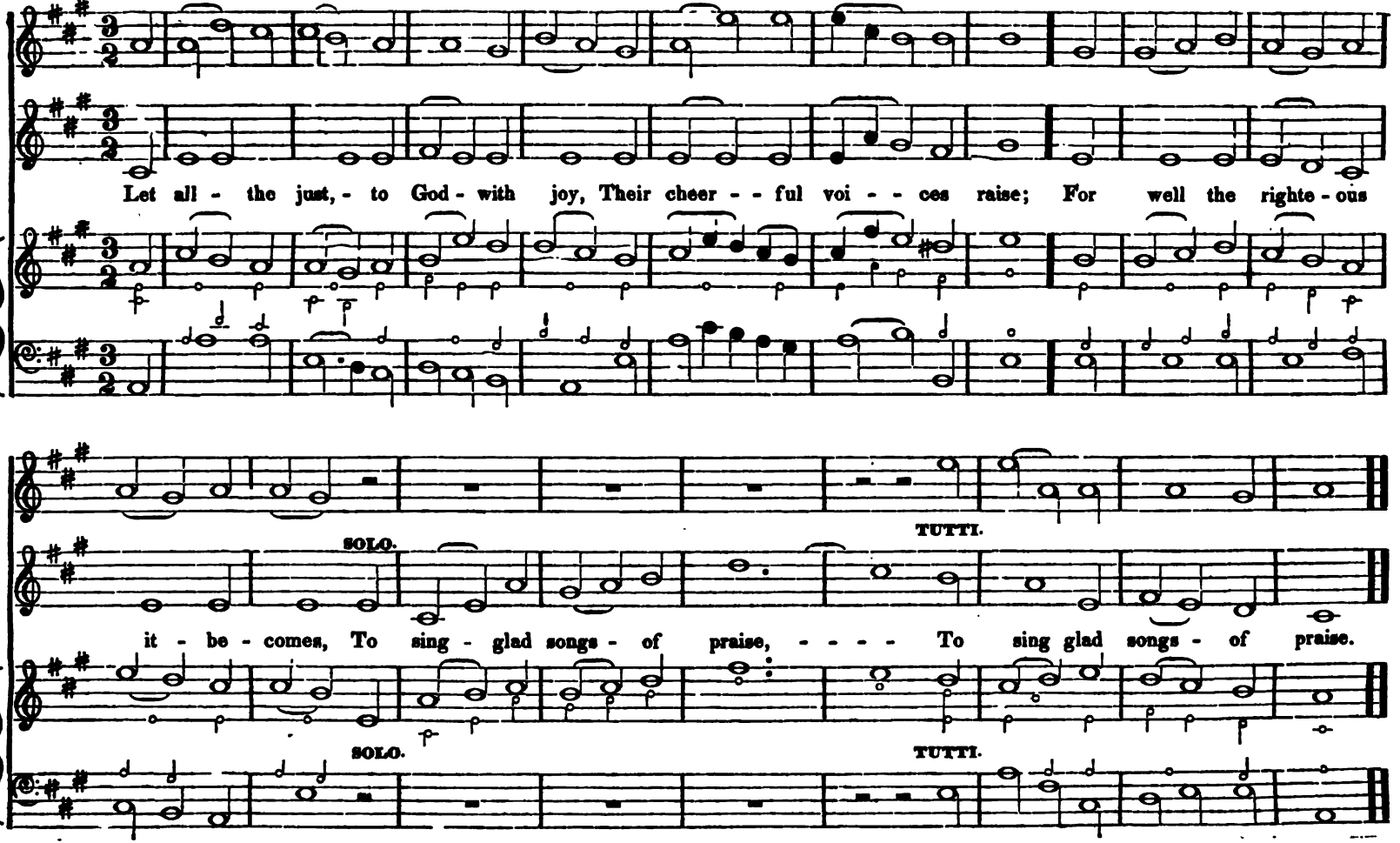


CHORAL STYLE. **LEBANON.** **C. M.** M b **Hymn Chant.** W. Billings.



ALLEGRO ASSAI.

SALEM. C. M. M



LANDSBERG. C. M. M

ALLEGRETTO.

SOLO. TUTTI. TUTTI.

Let all - the just - to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

SOLO. TUTTI. SOLO. TUTTI.

ASCHAFFENBURG. C. M. M # Hymn Chant.

ALLEGRO.

Oh for a shout of sacred joy, To God the sov'reign king! Let ev'ry land their tongues employ, And hymns of triumph sing.

UNISON. UNISON.

UN POCO STACCATO.

PIETY. C. M. M

ALLEGRO.

SOLO. TUTTI.

Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the

SOLO. TUTTI.

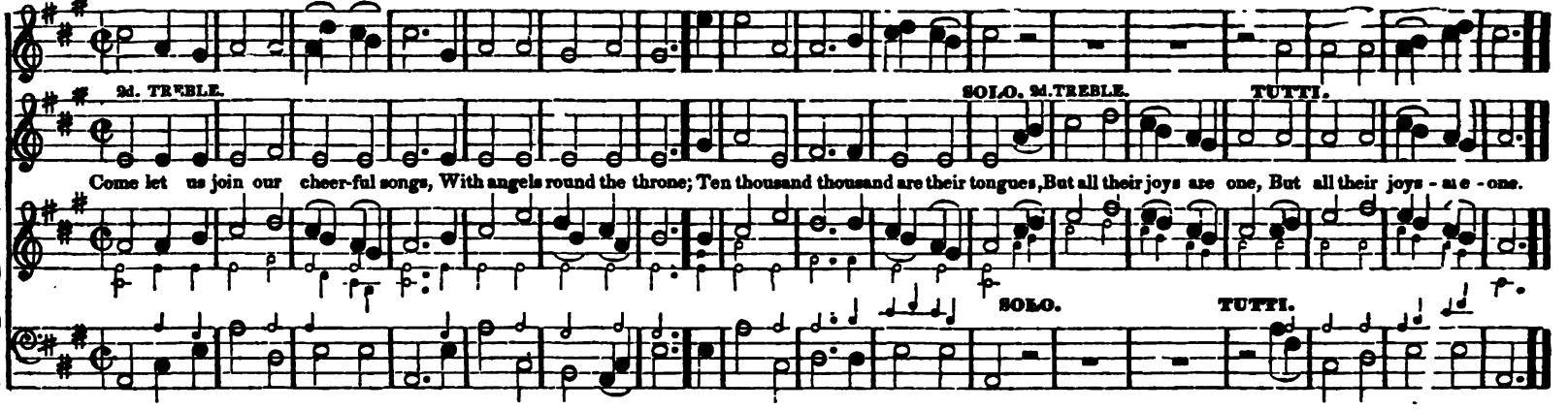
poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands.

SOLO. TUTTI.

ALLEGRO ASSAI.

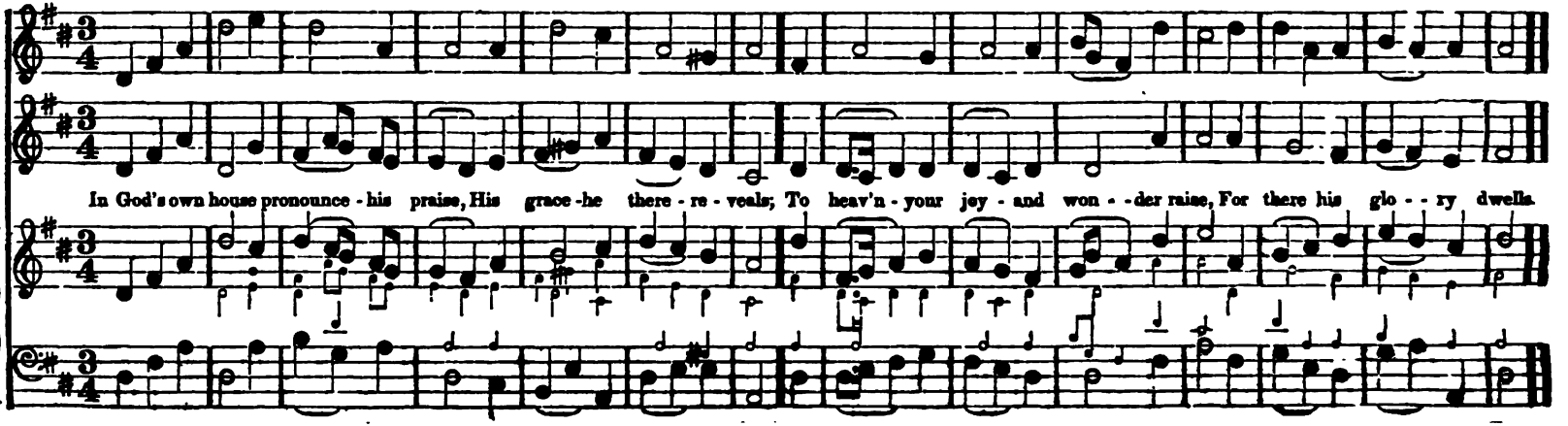
DEVIZES. C. M. M

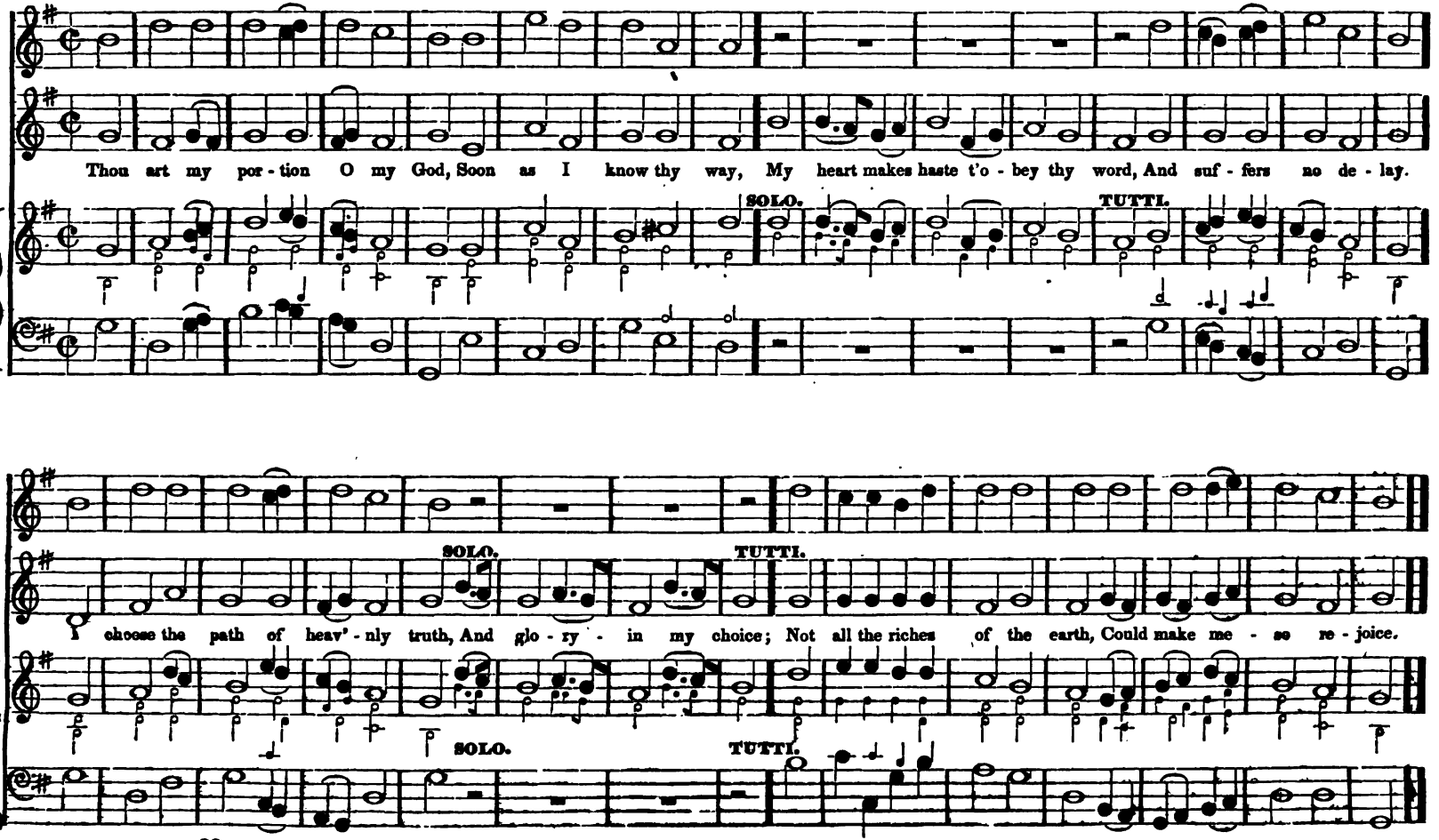
Tucker.



ALLEGRO.

BRAINTREE. C. M. M



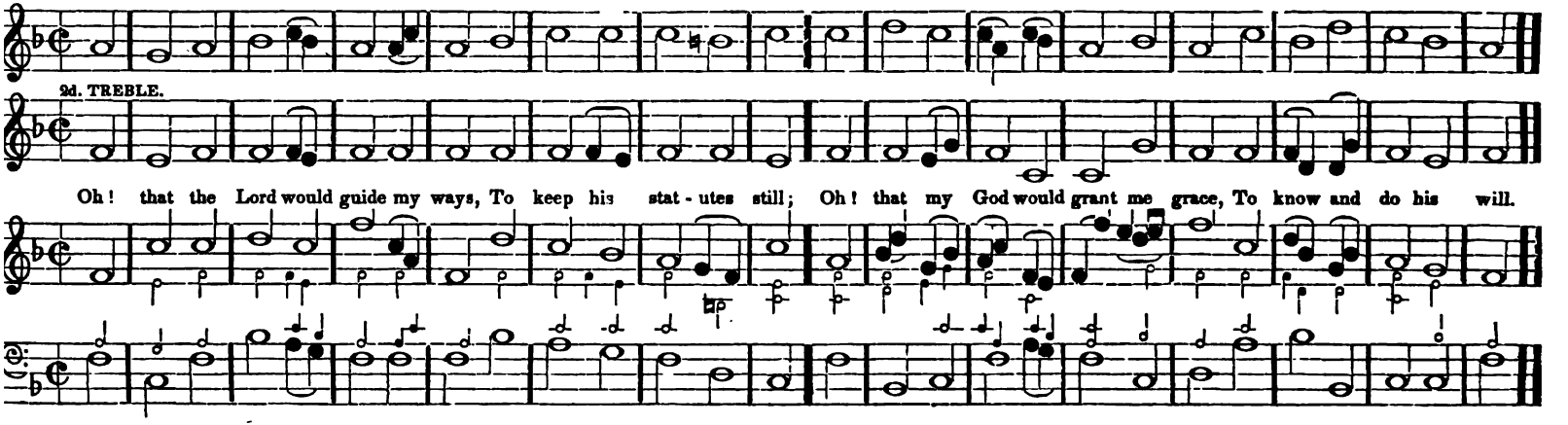

Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.
SOLO.
TUTTI.
I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.
SOLO.
TUTTI.
SOLO.
TUTTI.

ALLEGRO.

WINTER. C. M.

M #

Read.

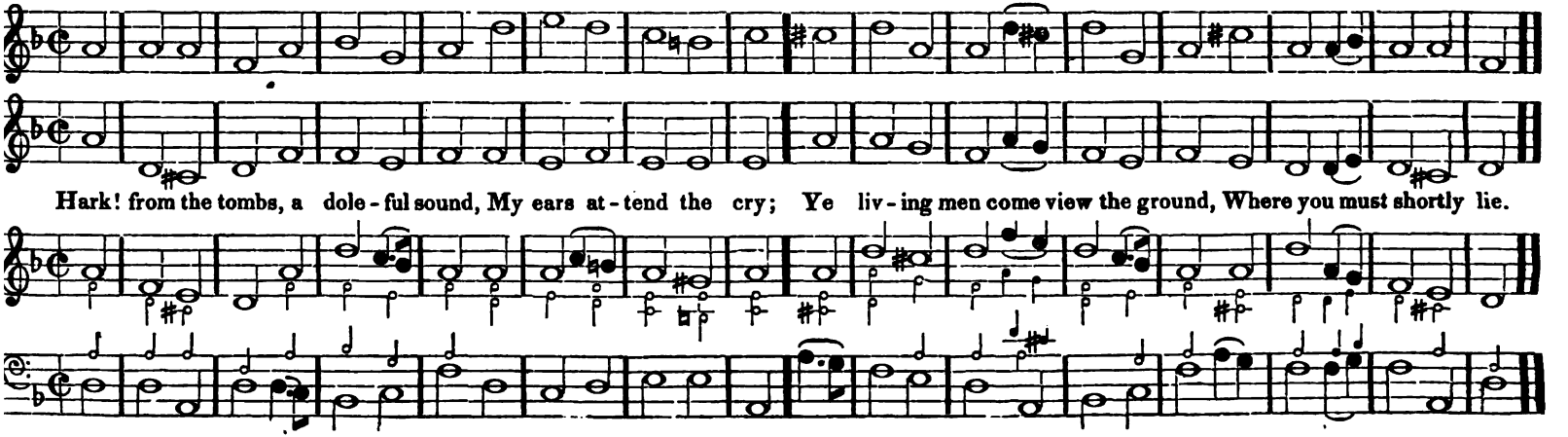


CHORAL STYLE.

BANGOR. C. M.

M b

Ravenscroft.



ALLEGRO

MERIDEN. C. M.

M #

T. Clark.

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

SOLO.

TUTTI.

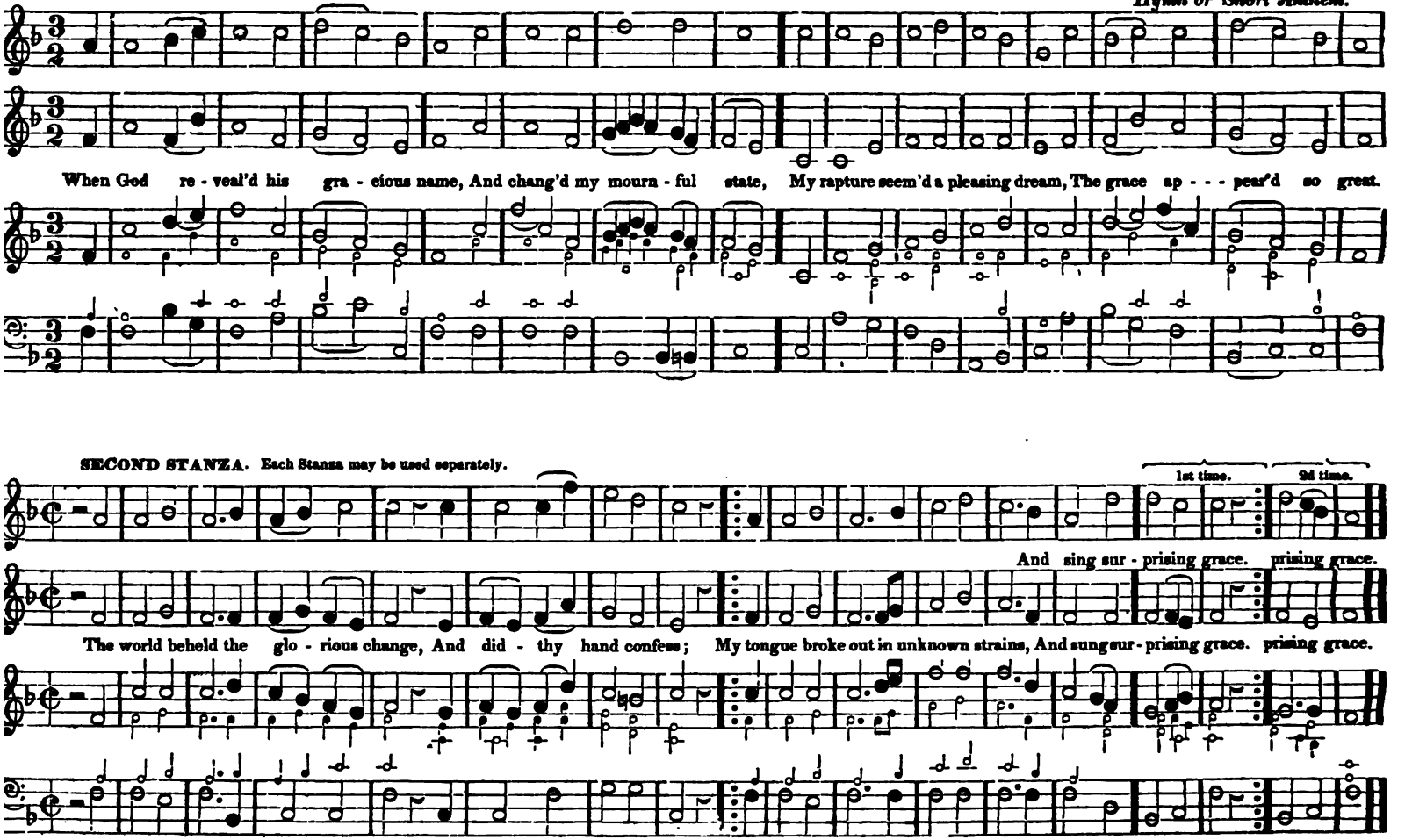
Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

SOLO.

TUTTI.

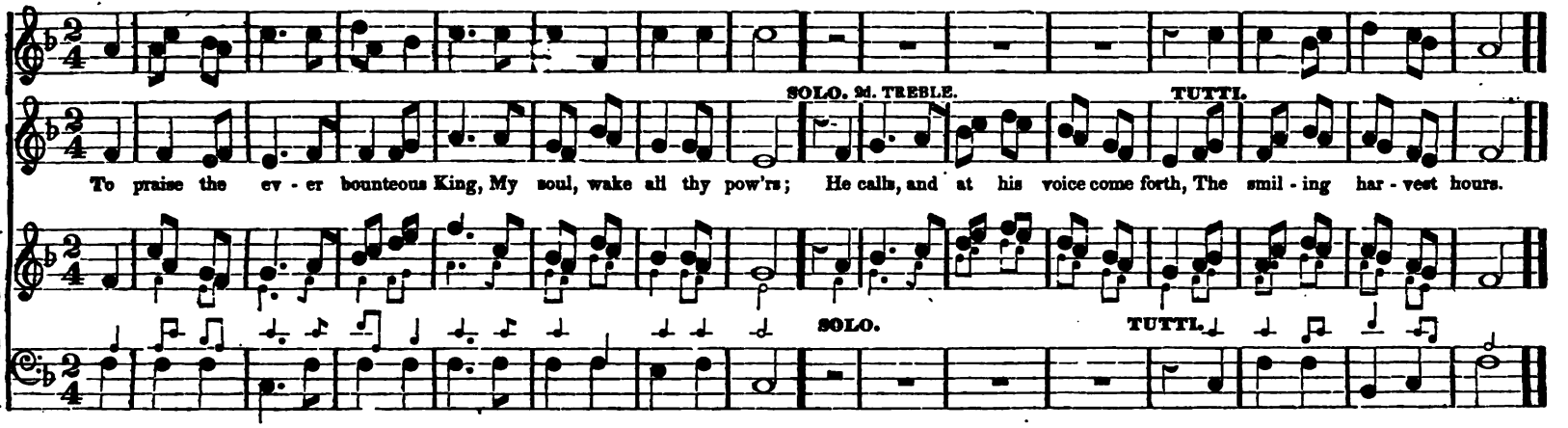
ARCHDALE. C. M. M # Two Stanzas.

A. Law.
Hymn or Short Anthem.



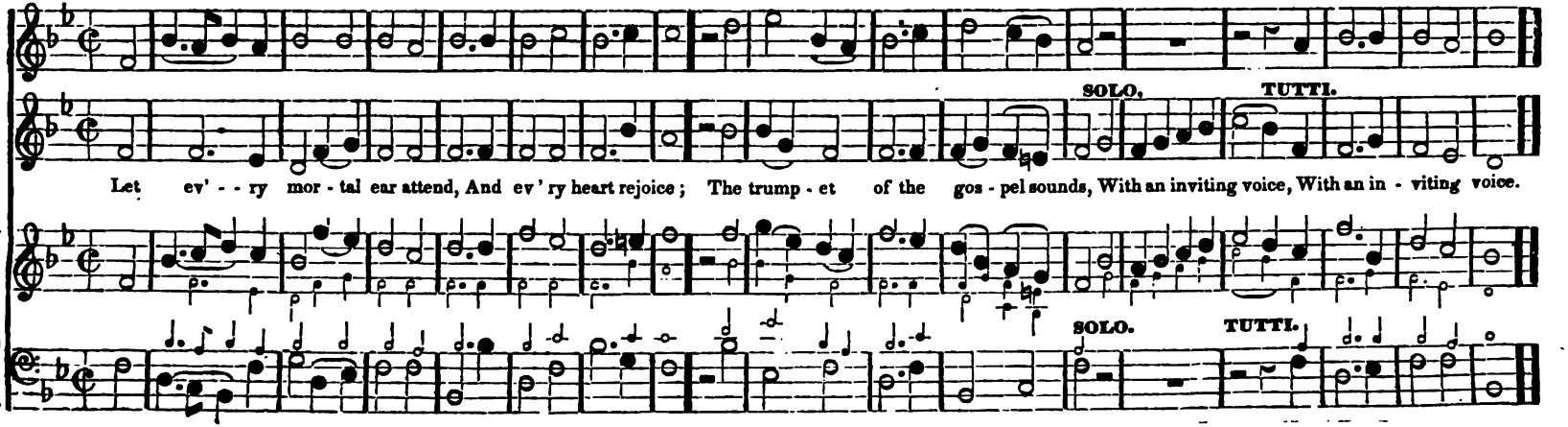
UN POCO ALLEGRETTO.

WINTHROP. C. M. M



ALLEGRO.

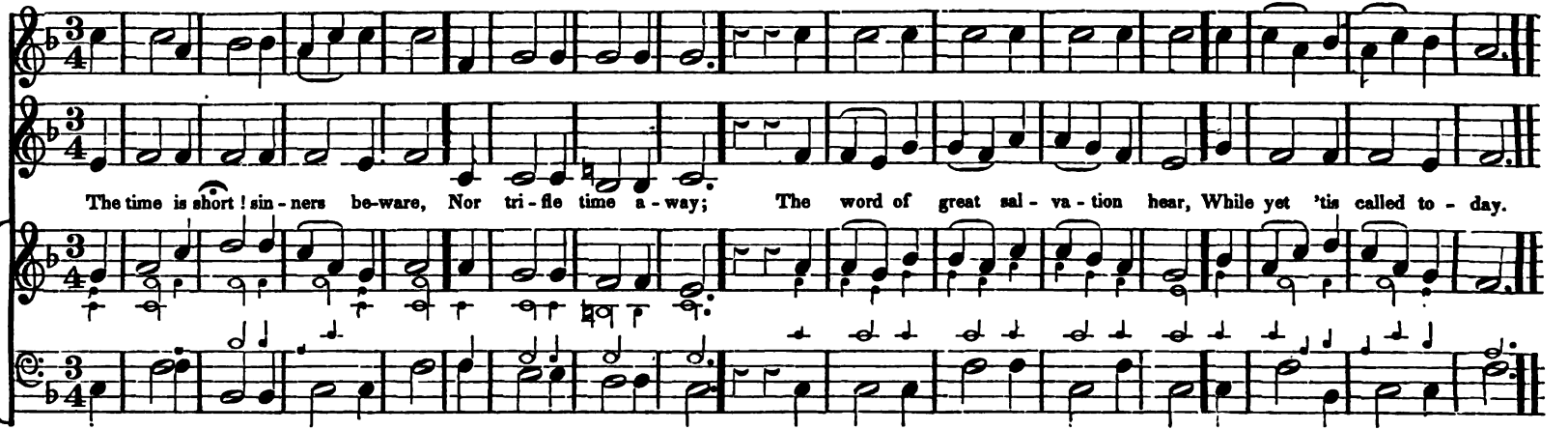
FRANKLIN PLACE. C. M. M



ALLEGRETTO.

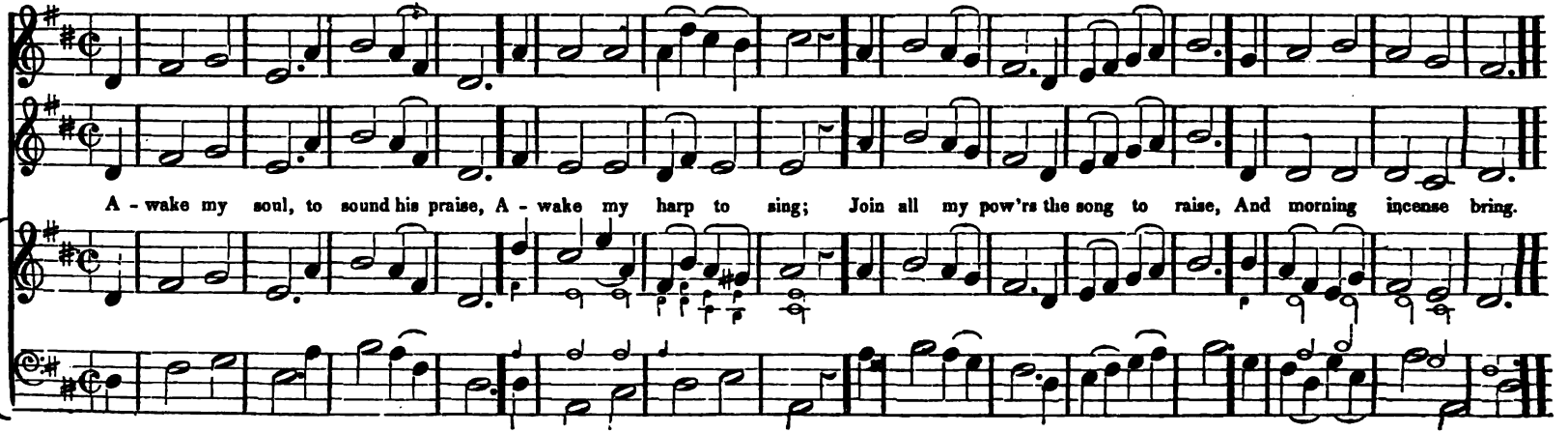
ETERNITY. C. M. M

From the American Harp.



ALLEGRO ASSAI.

MORNING HYMN. C. M. M

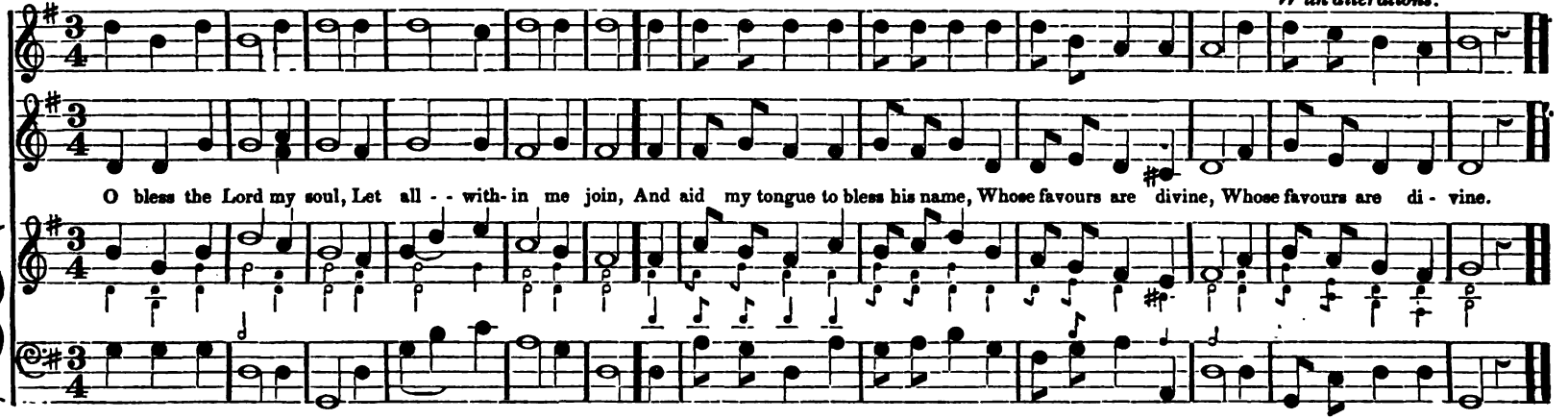


ALLEGRETTO MODERATO.

HAVRE. S. M.

M #

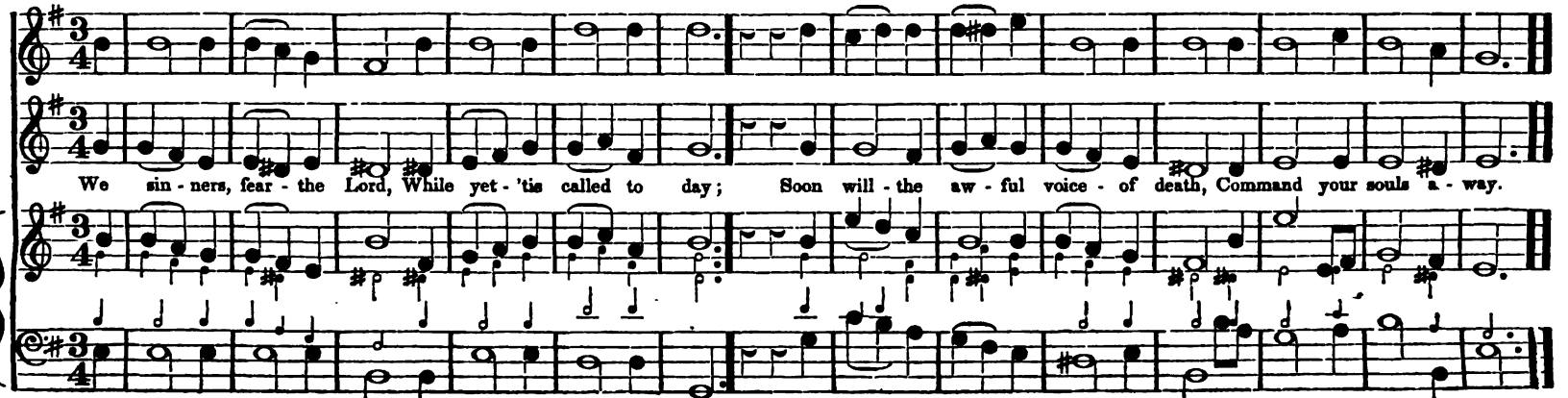
W. Billings.
With alterations.



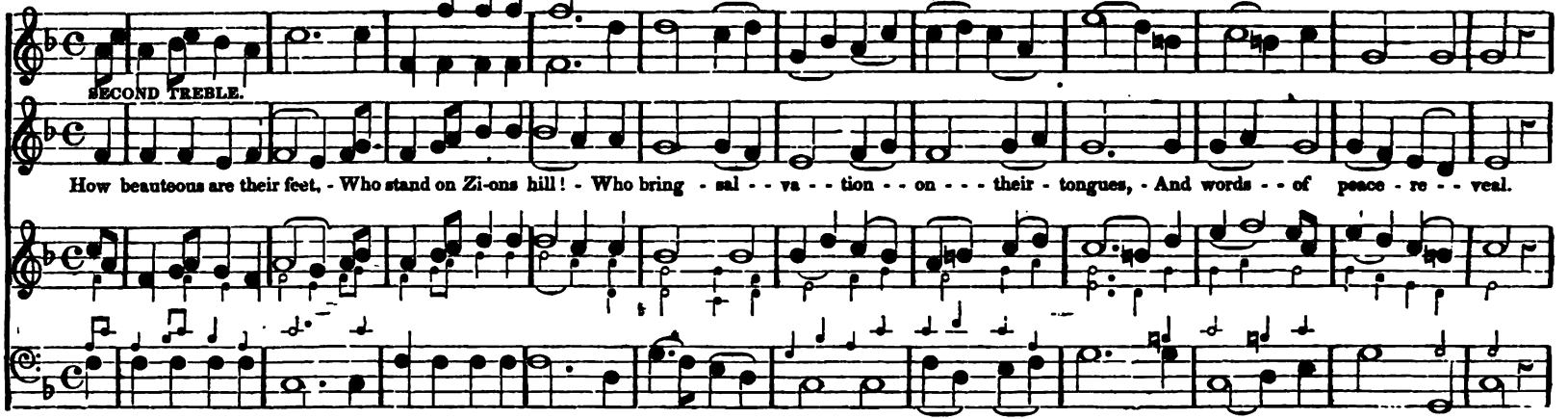
ALLEGRETTO MODERATO.

SNOWHILL. S. M.

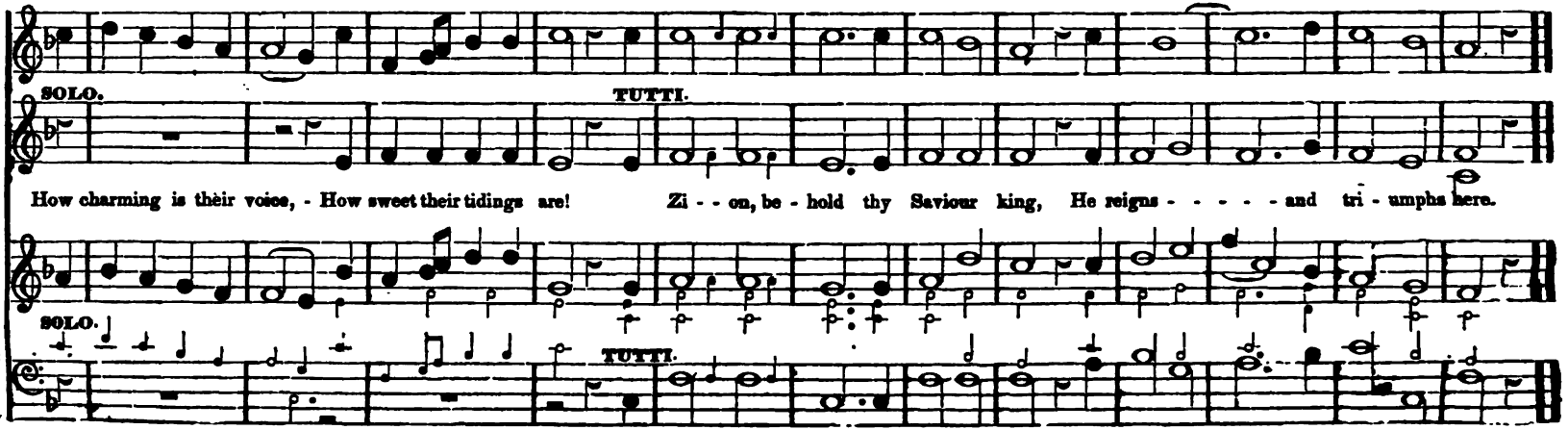
M b



184 UN POCO ALLEGRO. **EPAPHRAS. S. M.** M # **Two Stanzas.**

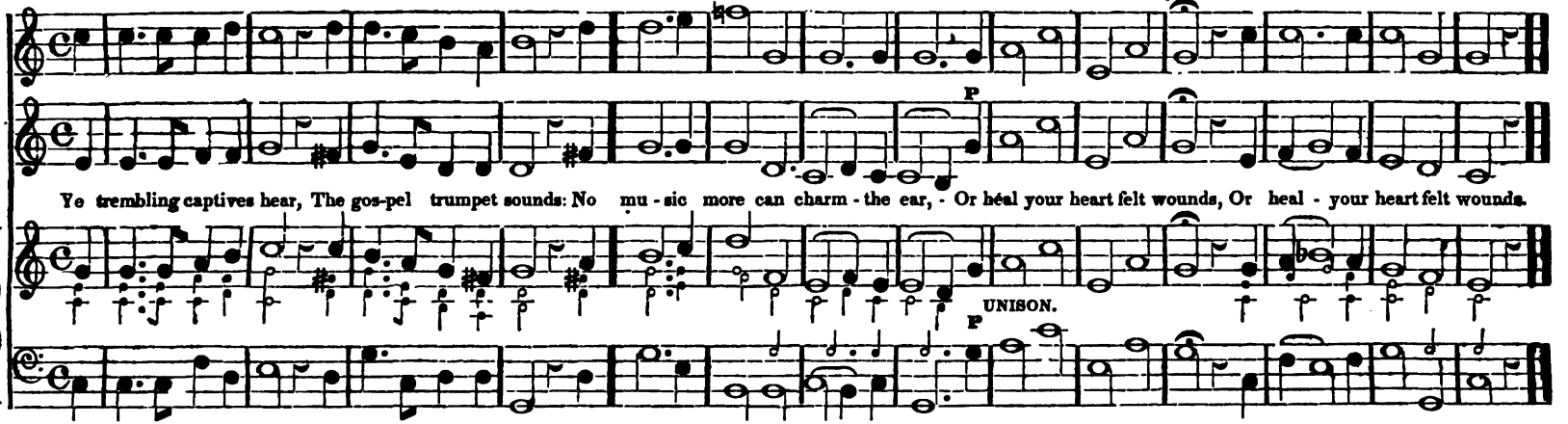


SECOND STANZA.



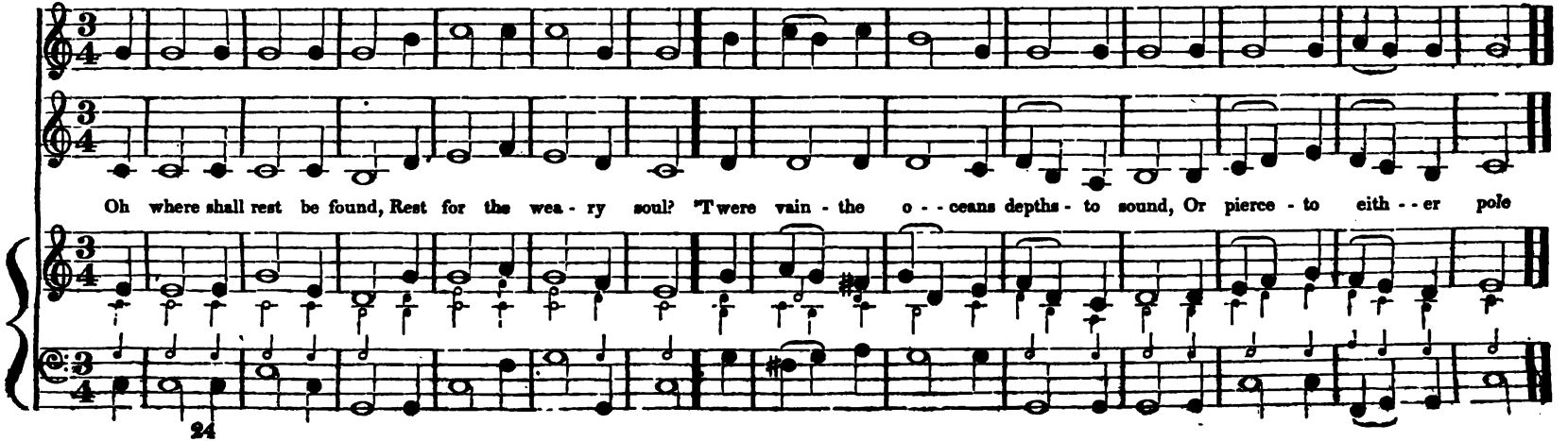
ALLEGRO VIVACE.

PHEBE. S. M. M#

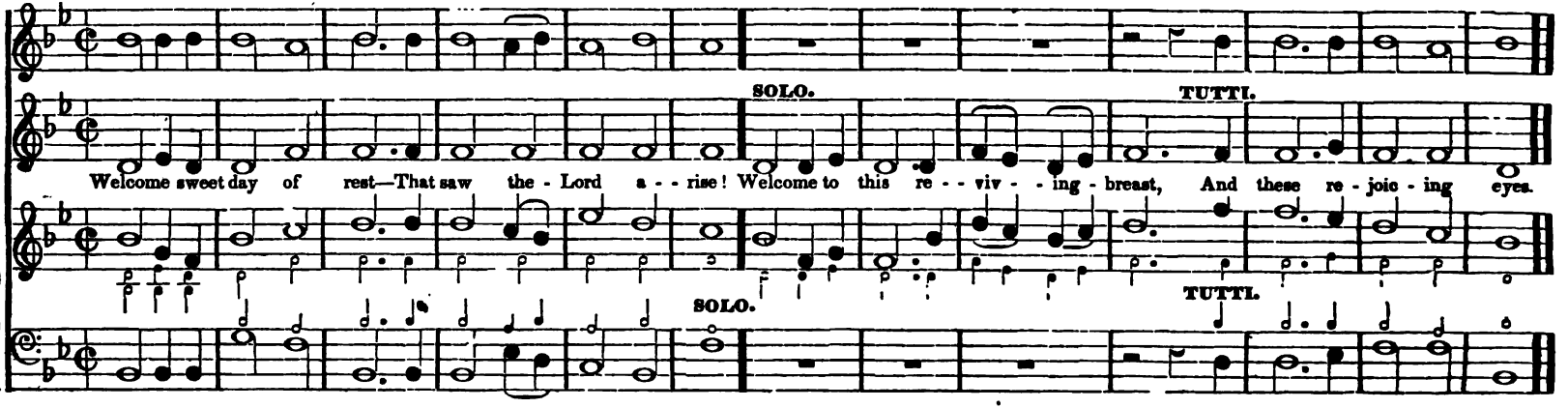


ANDANTINO.

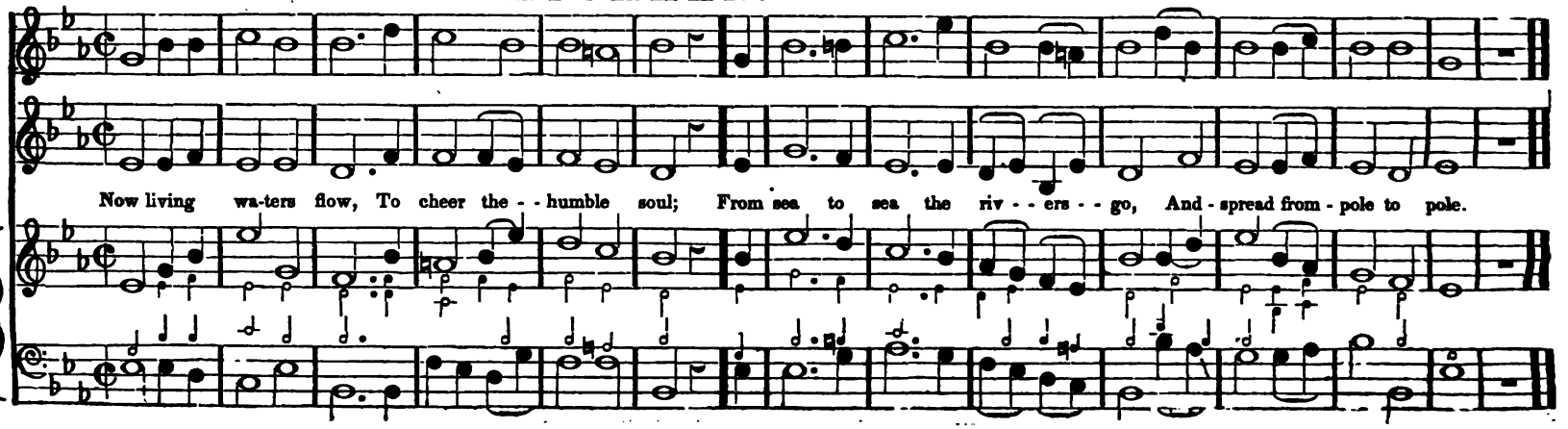
UTICA. S. M. M#



186 ALLEGRO ASSAI. **LISBON. S. M. M # Hymn Chant.** D. Read.

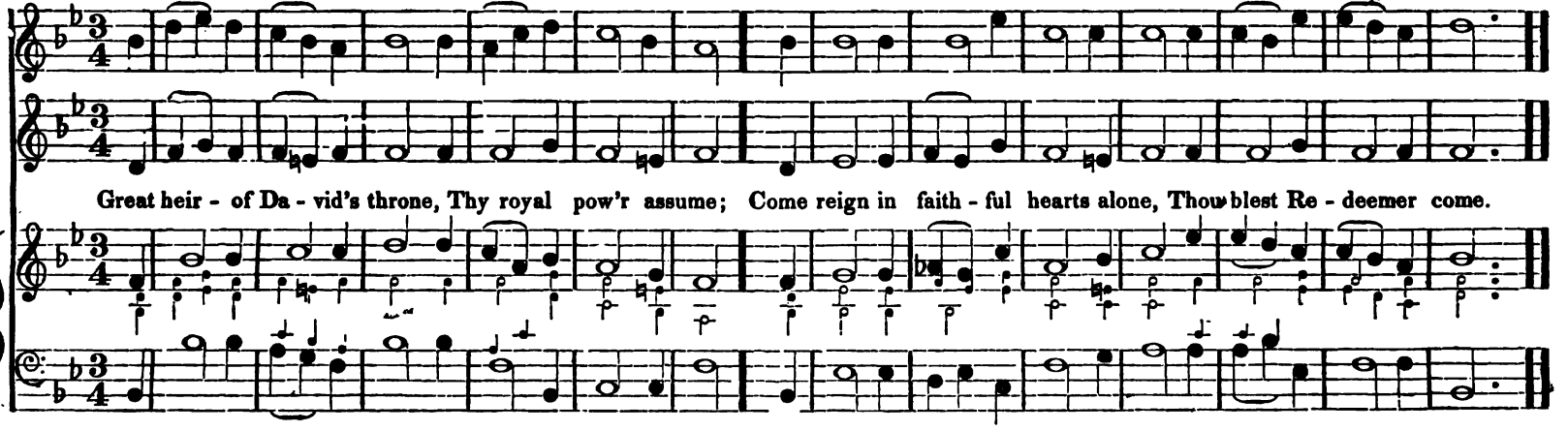


ALLO: ASSAI. **WATCHMAN. S. M. M #** Leach.



ALLEGRETTO.

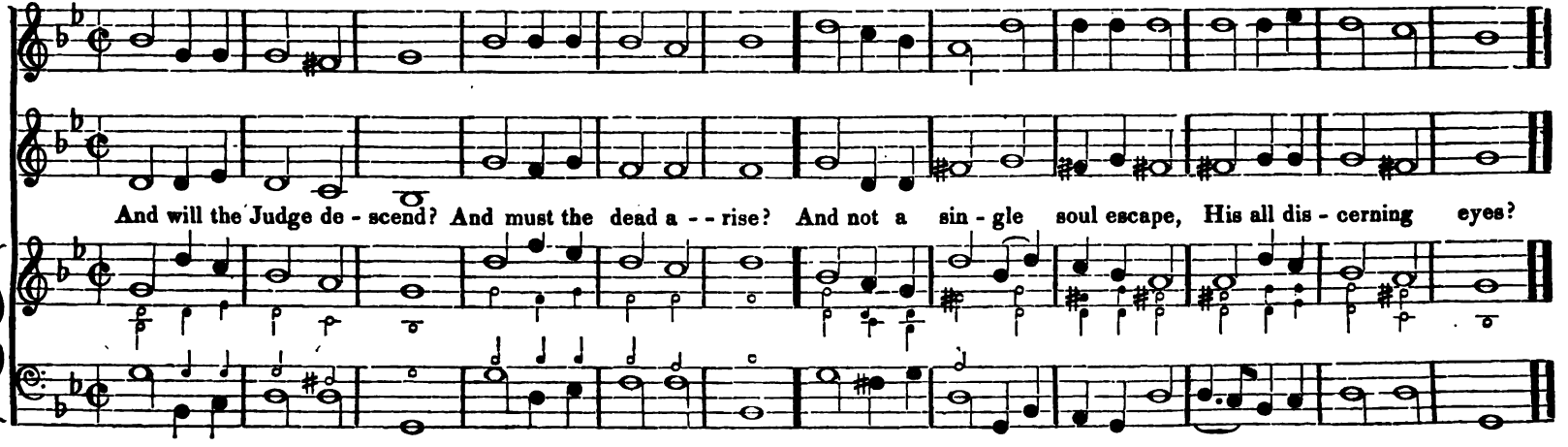
INVERNESS. S. M. M



ALLEGRO.

AYLESBURY. S. M. M ♭

Dr. Green.

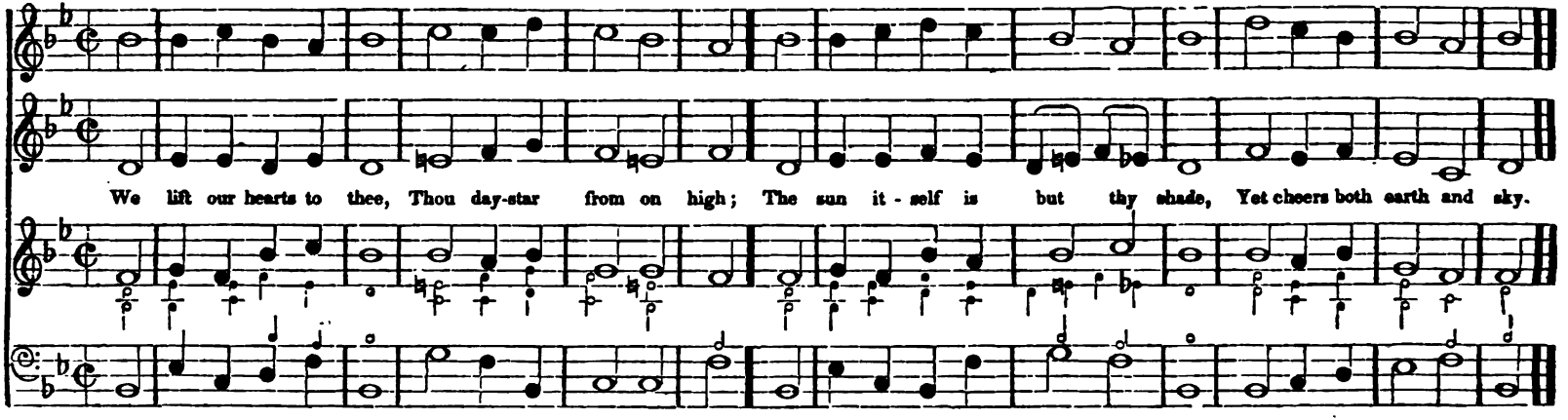


ALLEGRO MODERATO.

OLMUTZ. S. M.

M #

Gregorian Chant 'Magnificat.'

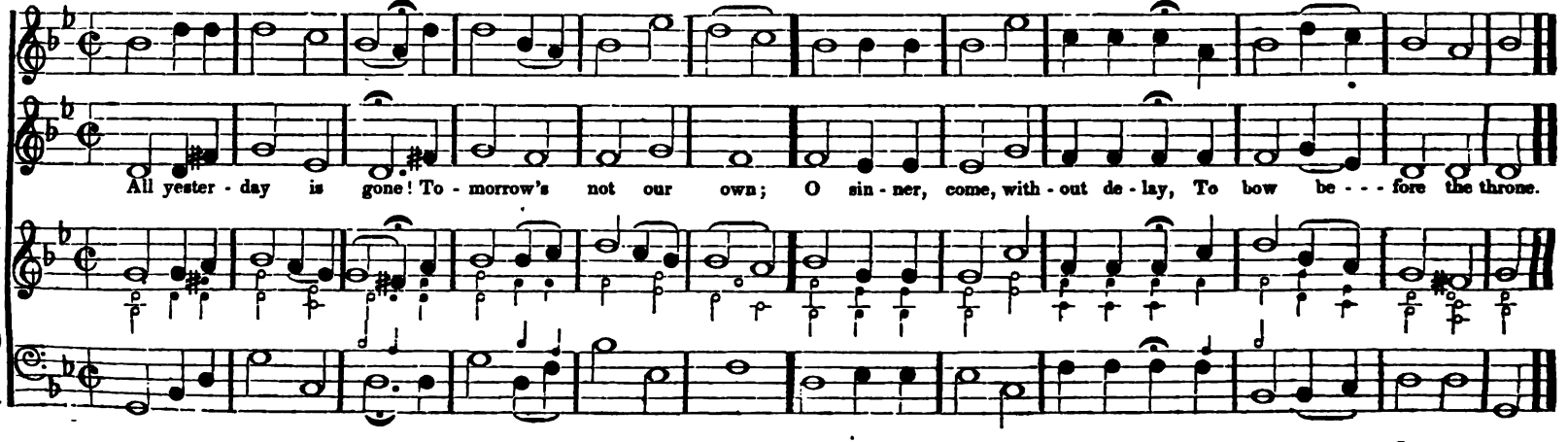


ALLEGRETTO.

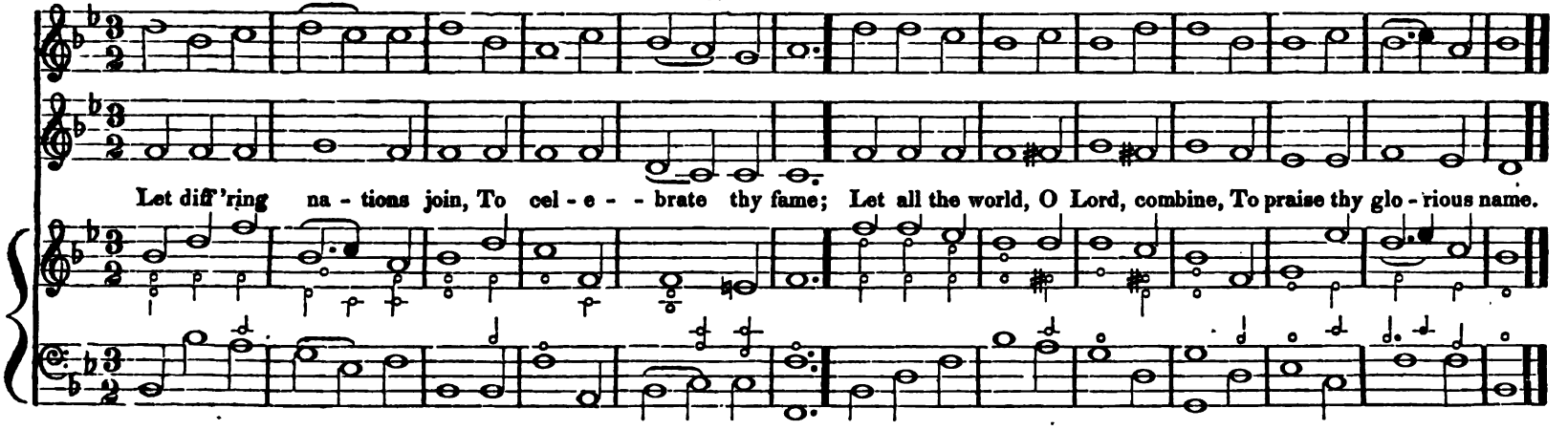
NORWALK. S. M.

M b

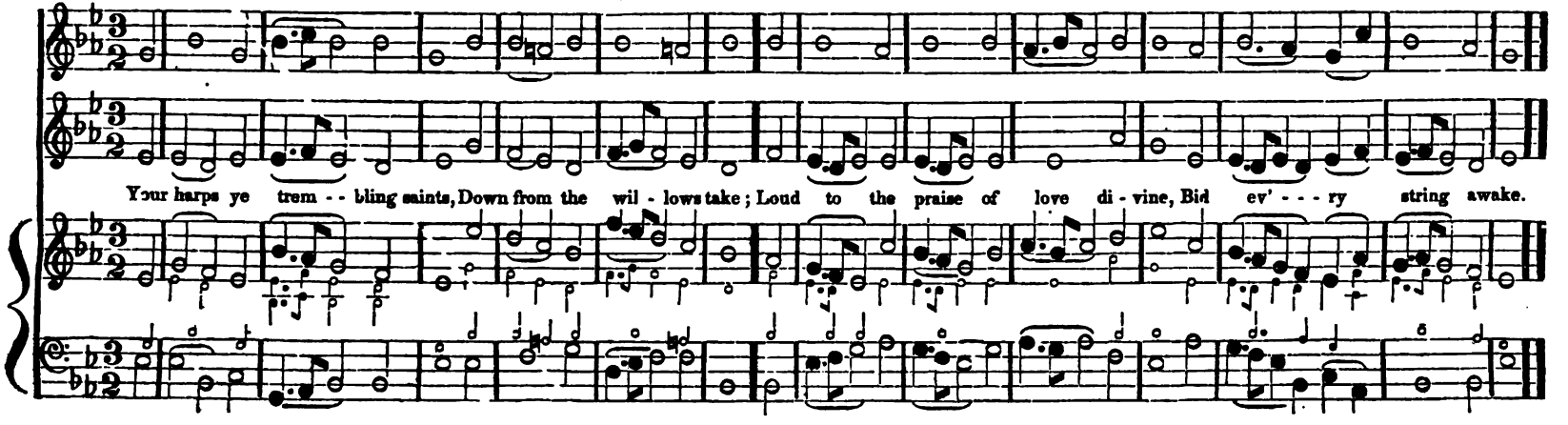
Mather.



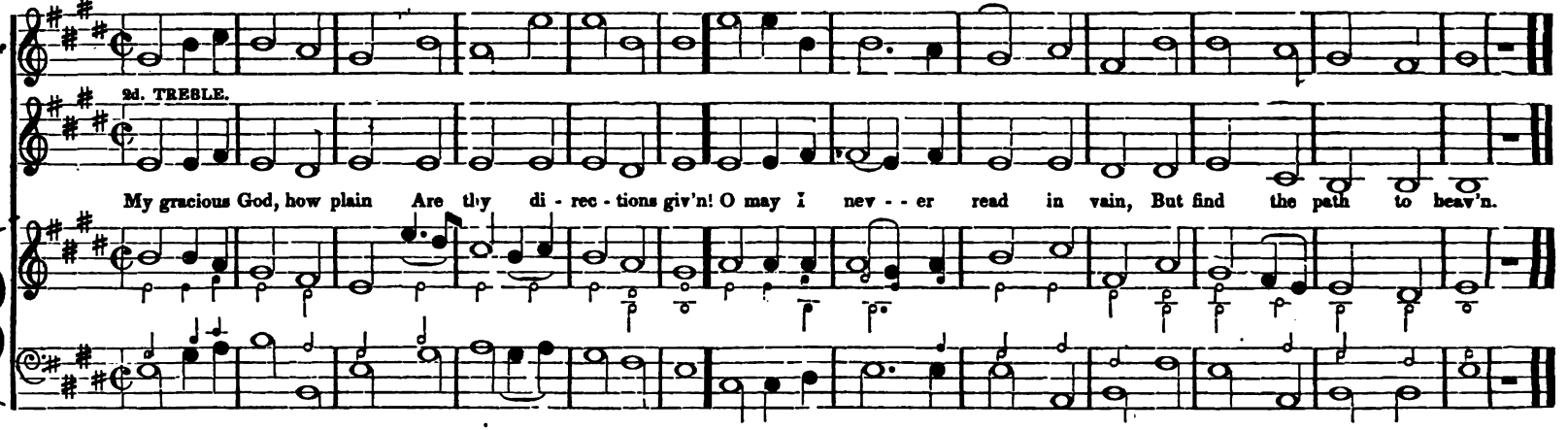
ALLEGRO. **FAIRFIELD. S. M.** M # R. Harrison.



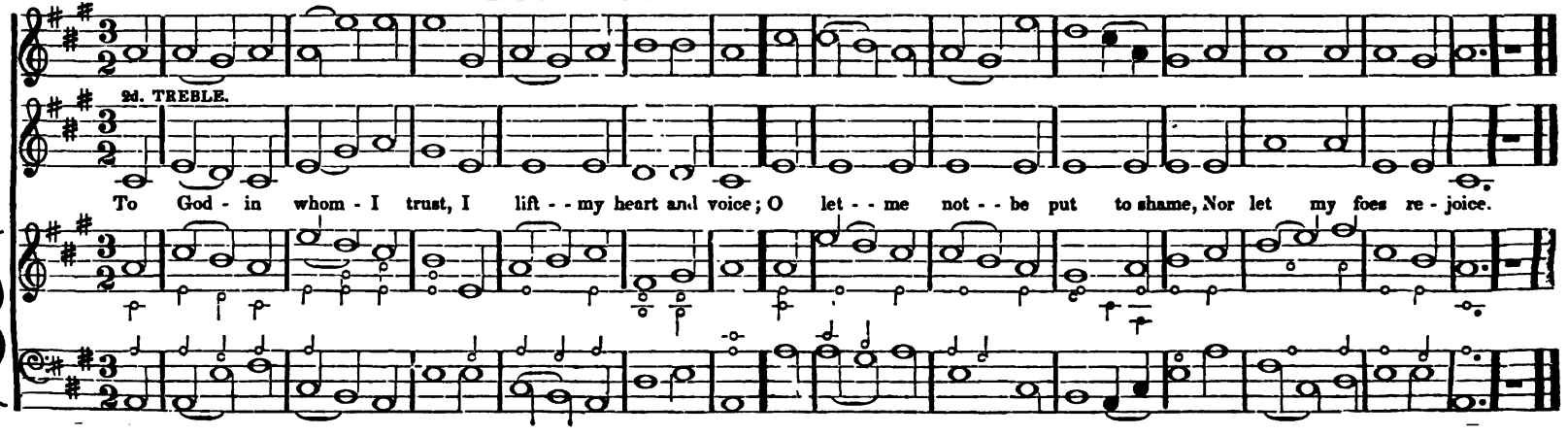
ALLEGRO. **MOUNT EPHRAIM. S. M.** M # Milgrove.



190 ALLEGRO. **MORNINGTON. S. M.** M # Mornington.

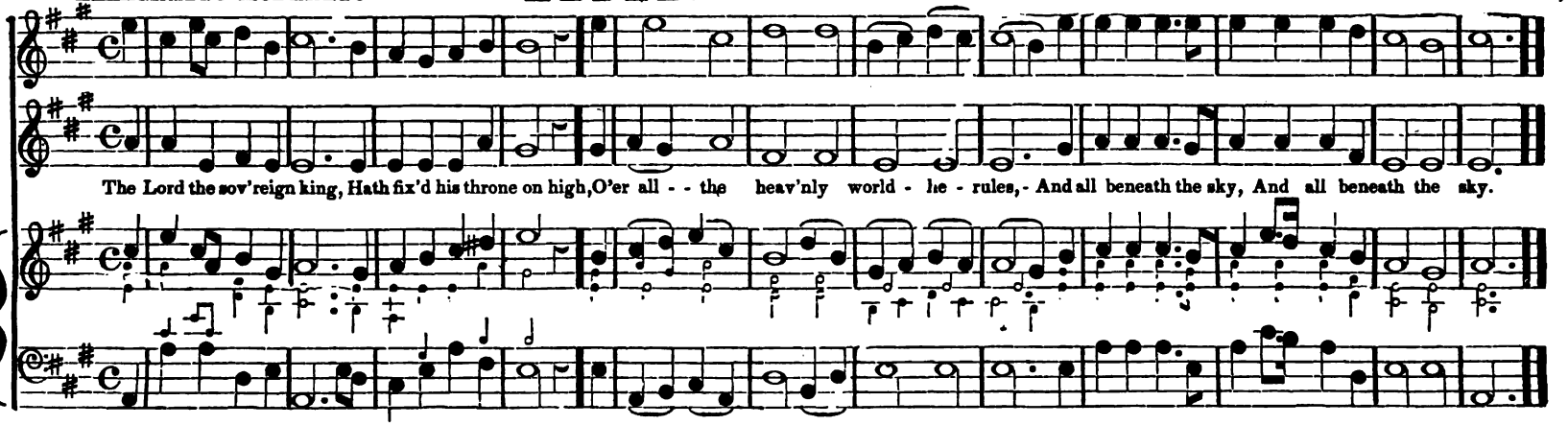


ALLEGRETTO. **THACHER. S. M.** M # Handel.



ALLEGRETTO MODERATO.

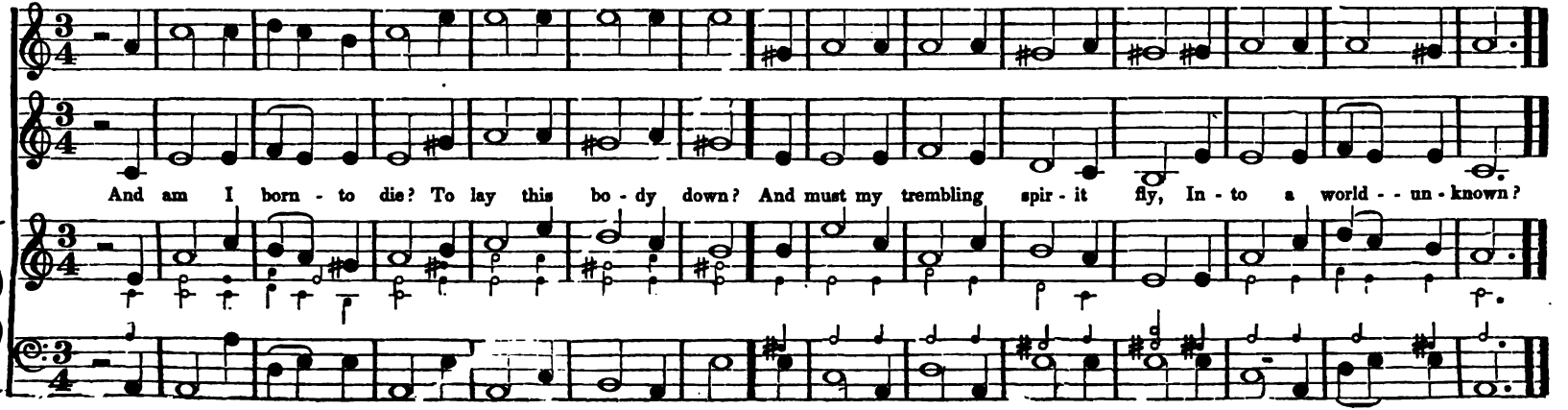
ALBEE. S. M. M



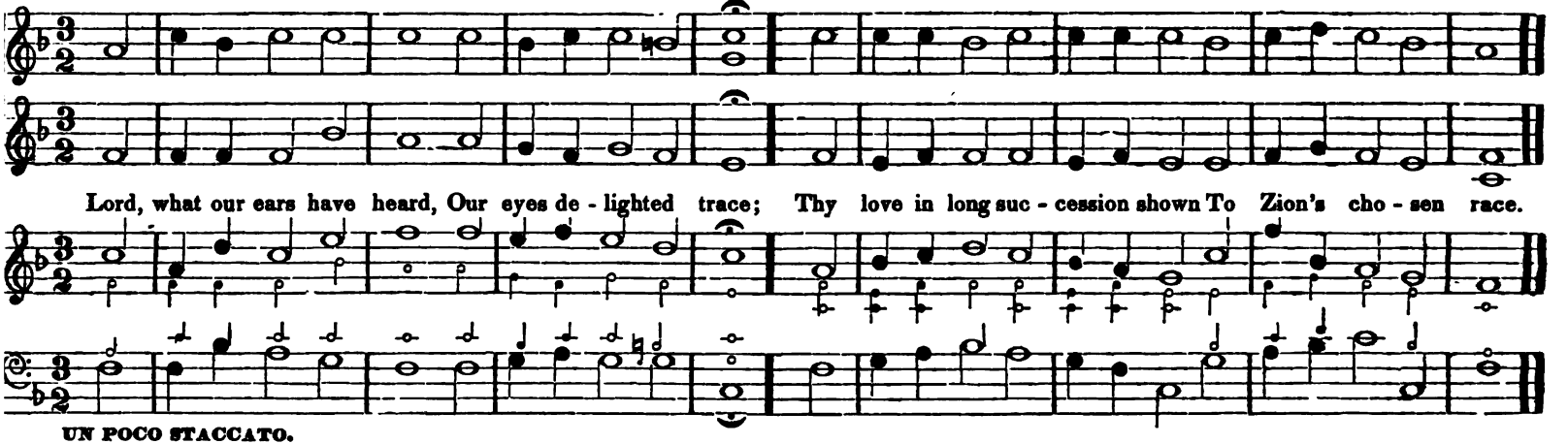
ALLEGRETTO QUASI MODERATO.

LITTLE MARLBOROUGH. S. M. M

A. Williams Coll.

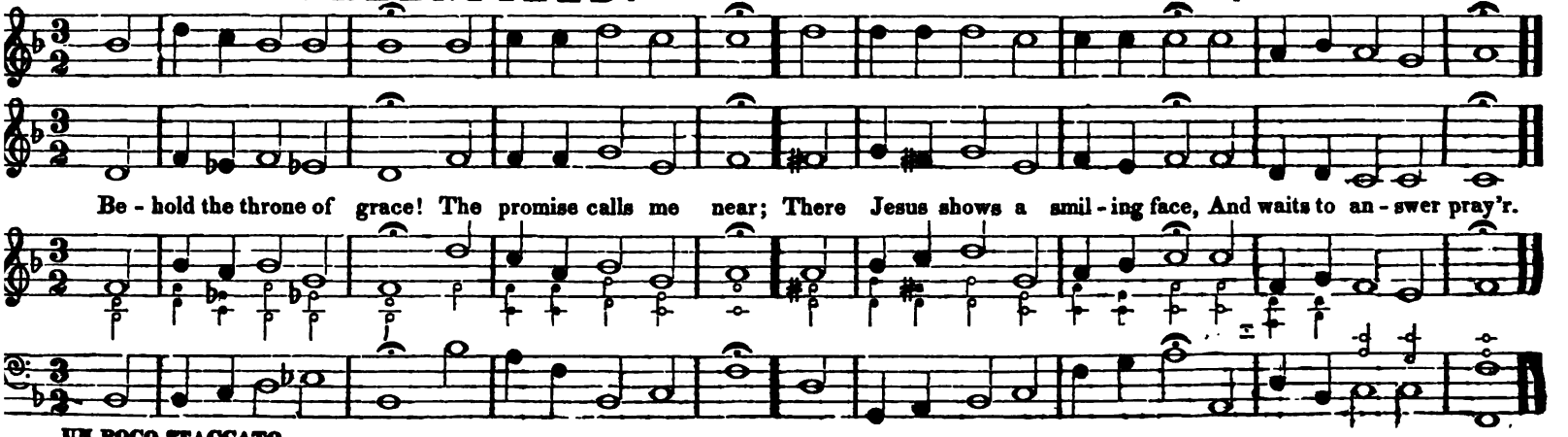


92 ALLEGRO. **DOVER. S. M.** M # Hymn Chant. T. Williams Coll.



UN POCO STACCATO.

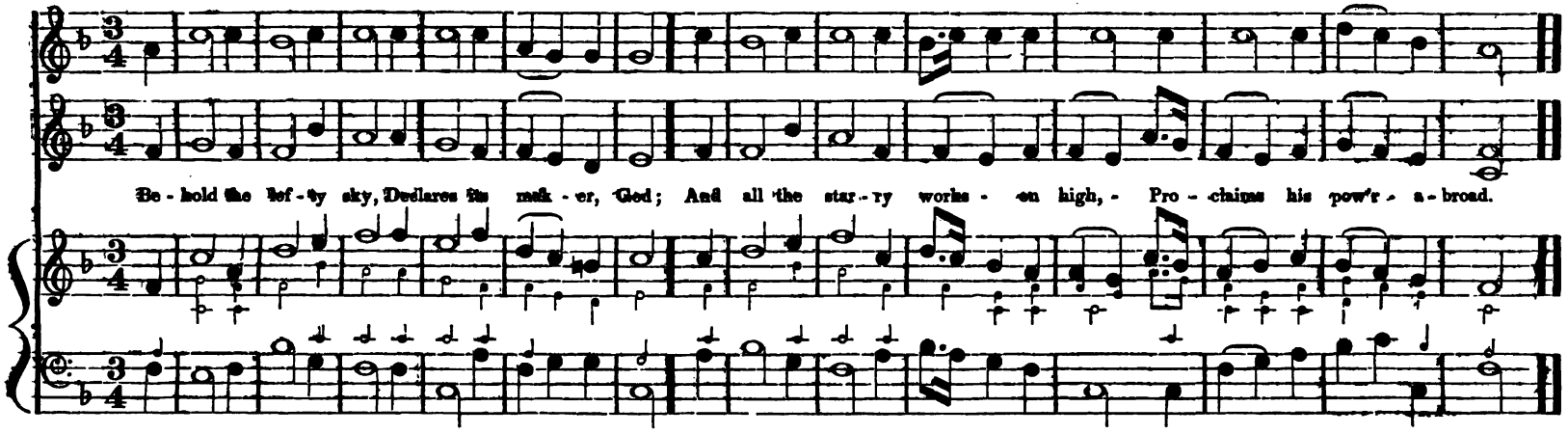
ALLEGRO. **GREENFIELD. S. M.** M # Hymn Chant.



UN POCO STACCATO.

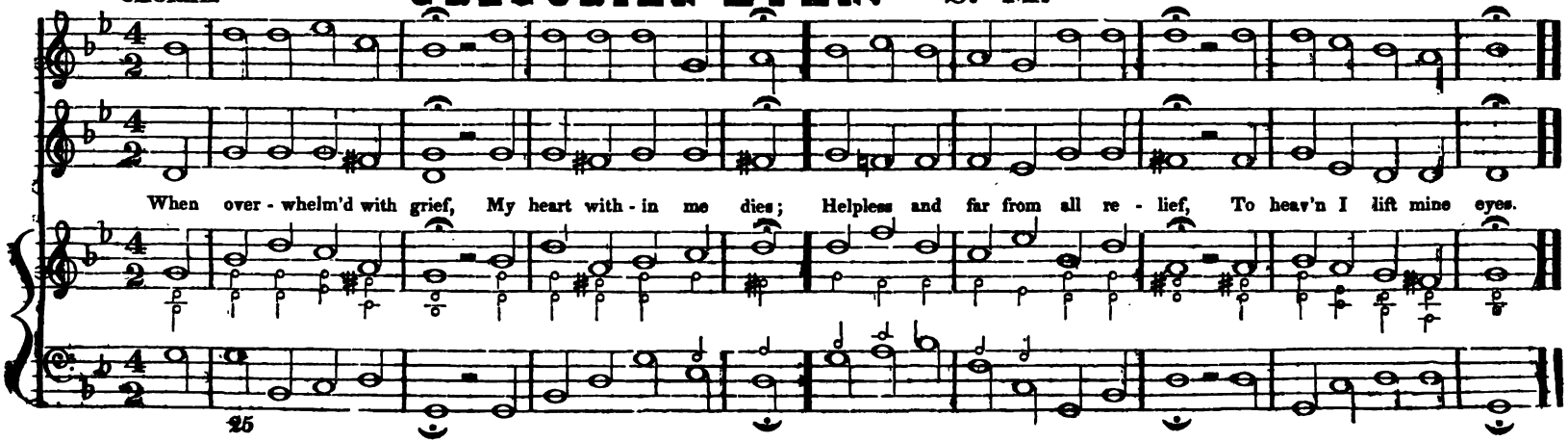
ALLEGRETTO.

SUTTON. S. M. M

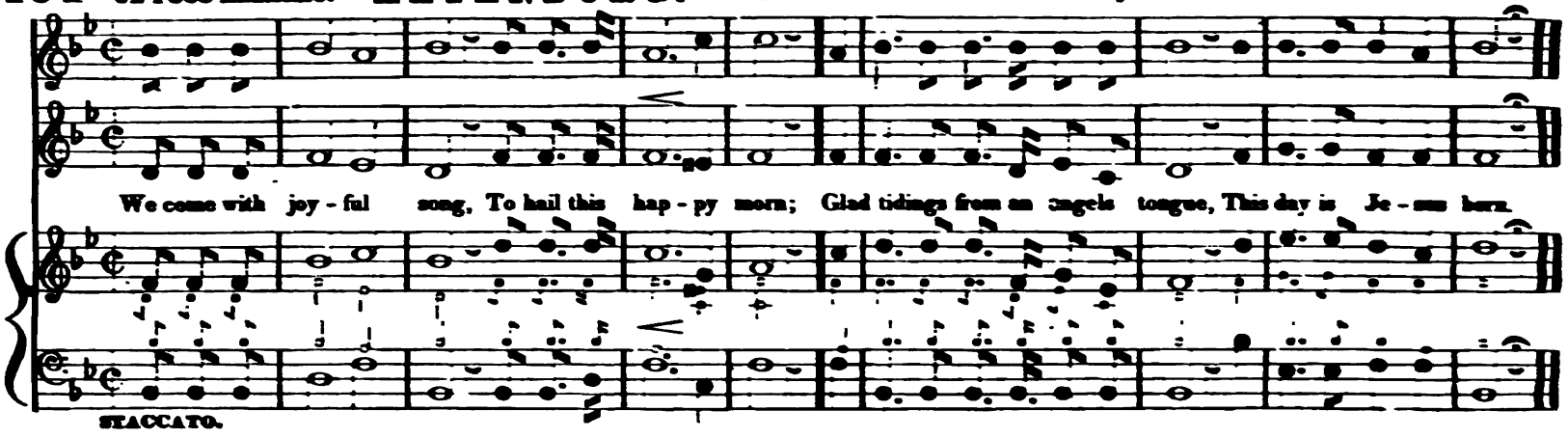


CHORAL.

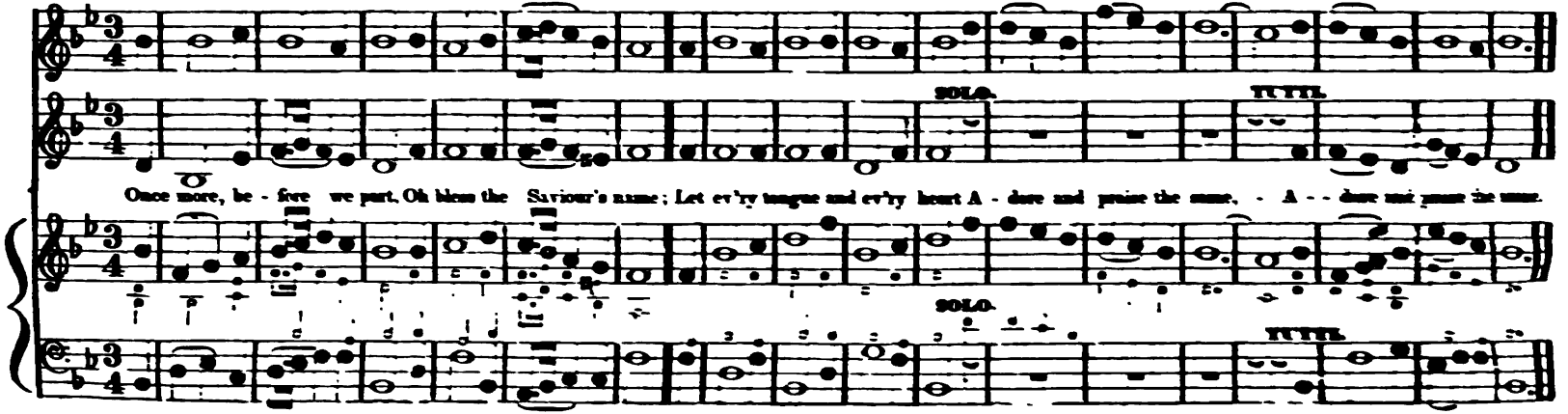
GREGORIAN HYMN. S. M. M b



UN POCO ALLEGRO. **ALTENTUM.** S. M. M ♯ Hymn Chant.

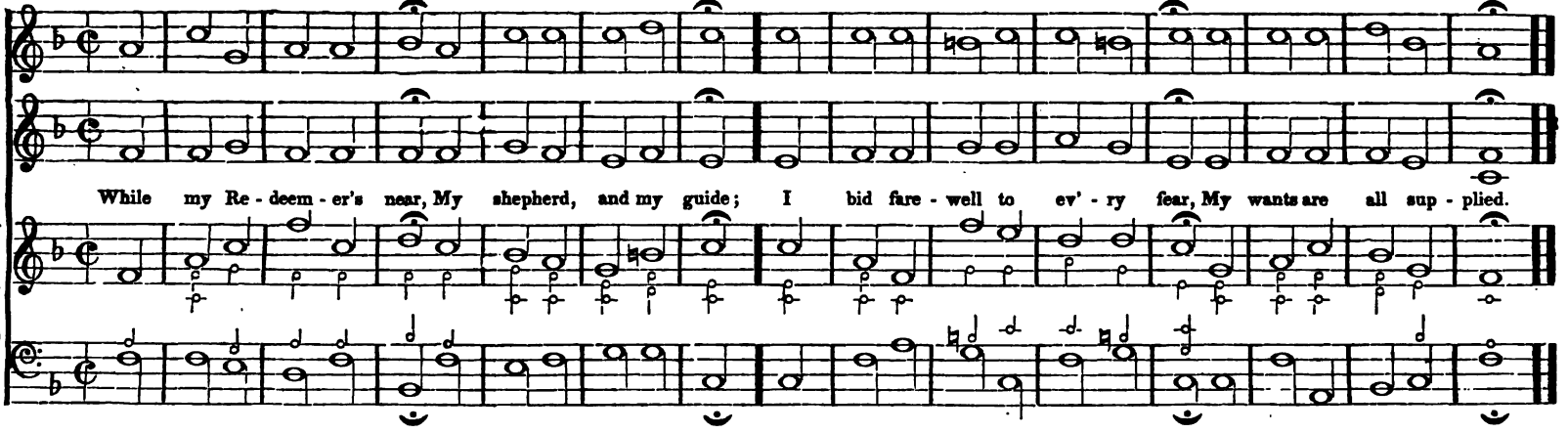


ALLEGRETTO. **TECUM.** S. M. M ♯ J. Rimbault.



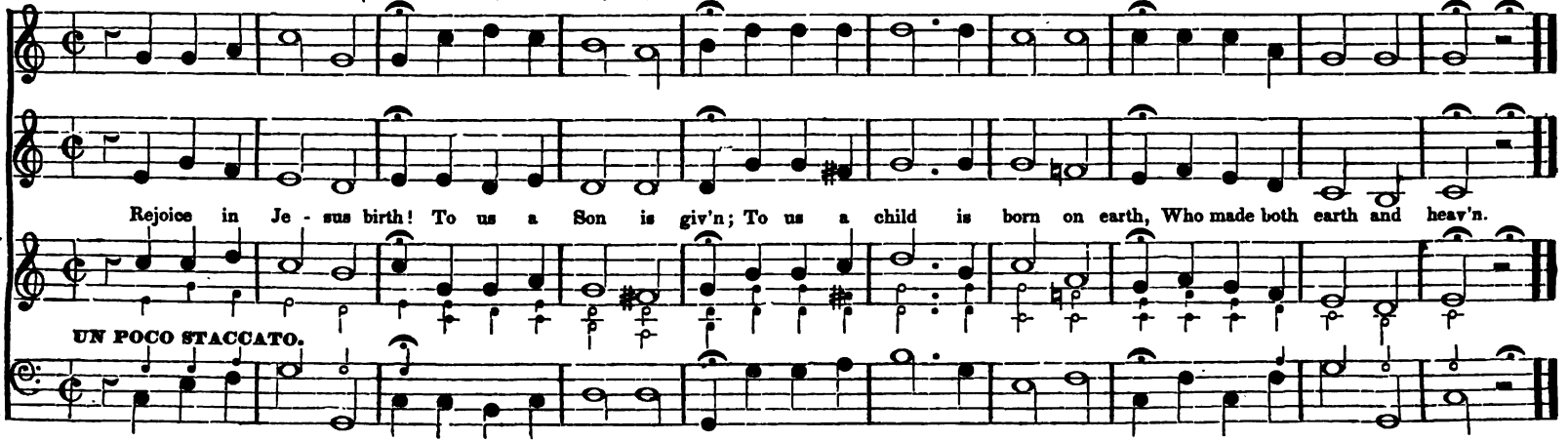
CHORAL.

NEW DARTMOUTH. S. M. M



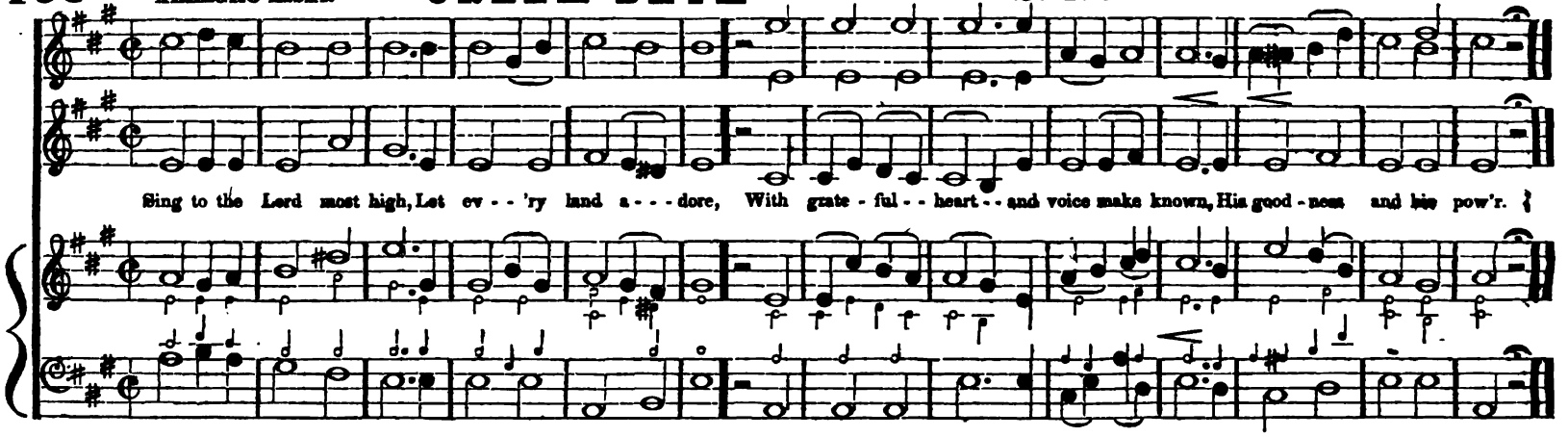
ALLA BREVE.

CHRISTMAS CHANT. S. M. M # Hymn Chant. *From the American Harp.*



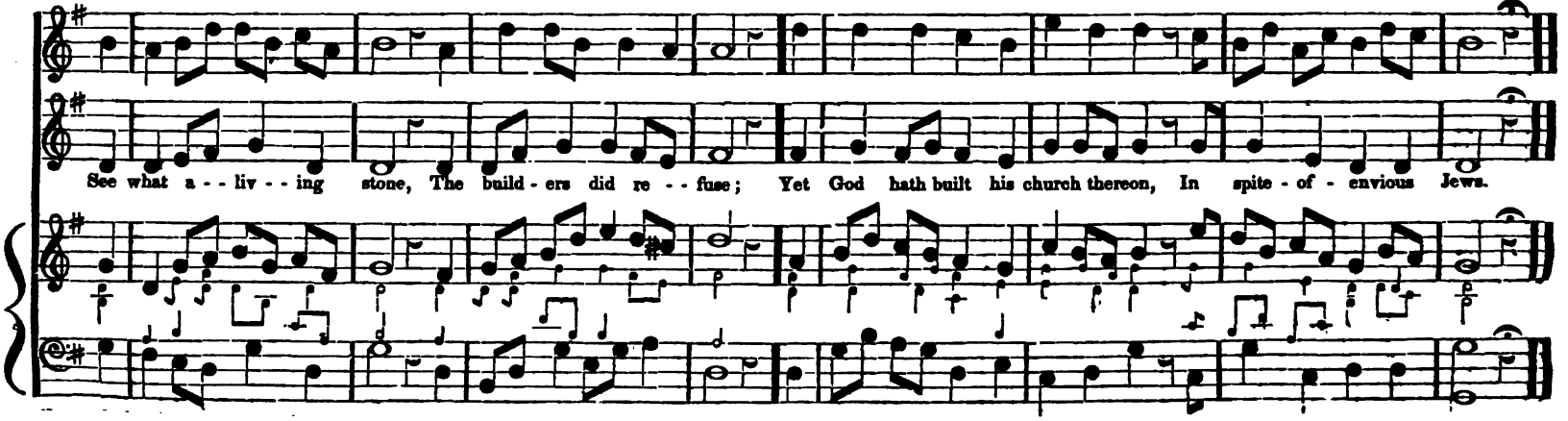
ALLEGRO ASSAI.

CREEK BATH or Cheshire. S. M. NEW.



ALLEGRO MODERATO.

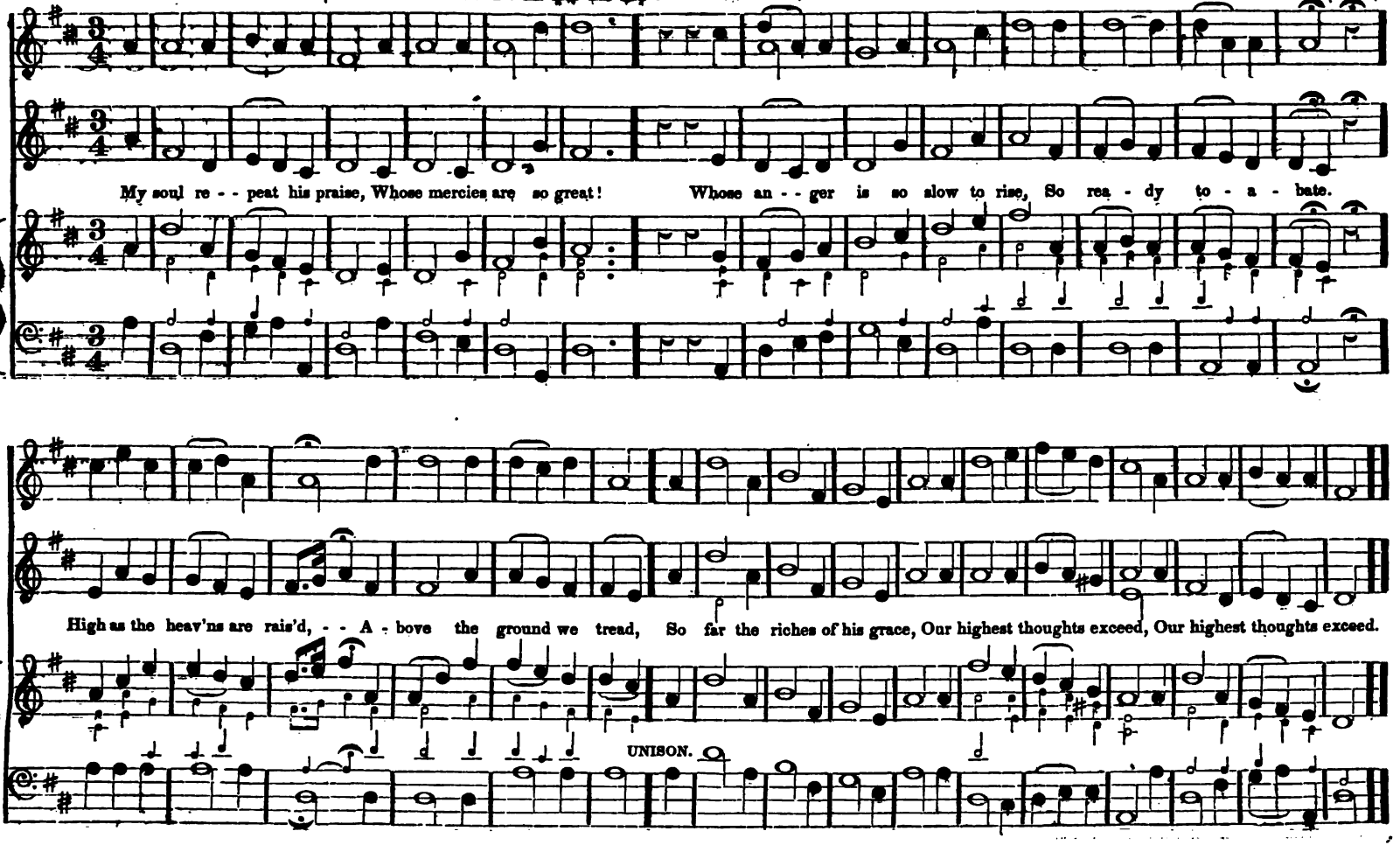
RICHMOND. S. M. NEW.



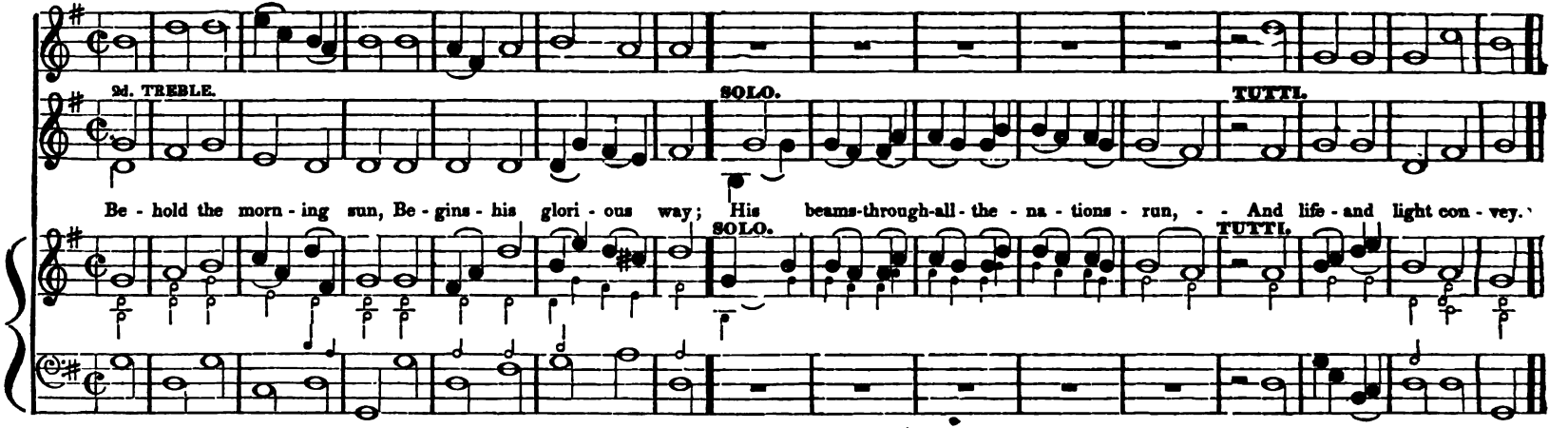
ALLEGRETTO.

PELHAM. S. M. M♯

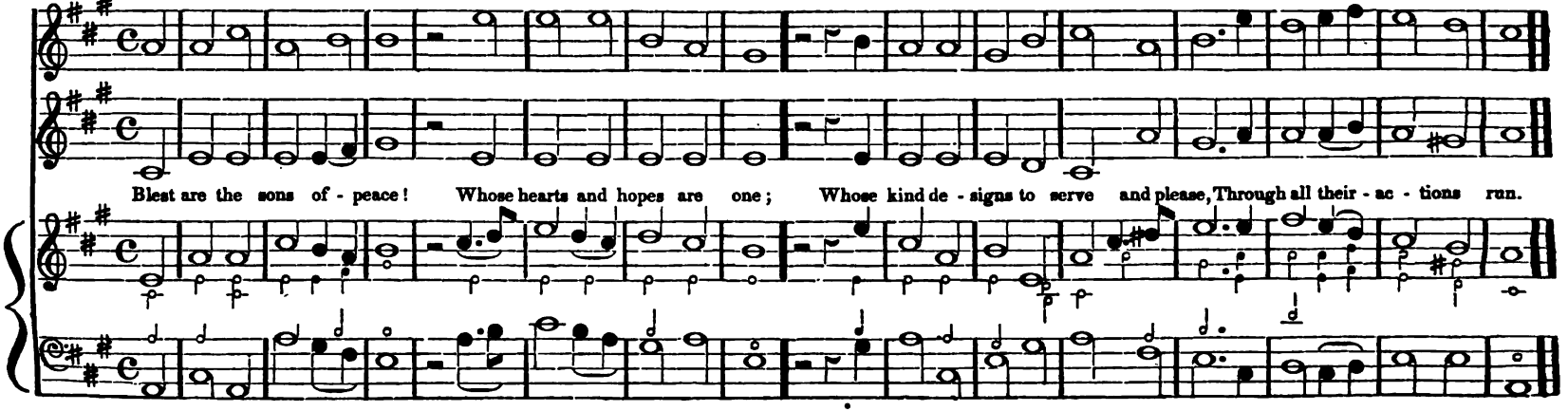
F. Giardini.



198 ALLEGRO MODERATO. **SHIRLAND. S. M.** M # Stanley.



ALLEGRO ASSAI. **ST. THOMAS. S. M.** M # A. William's Coll.

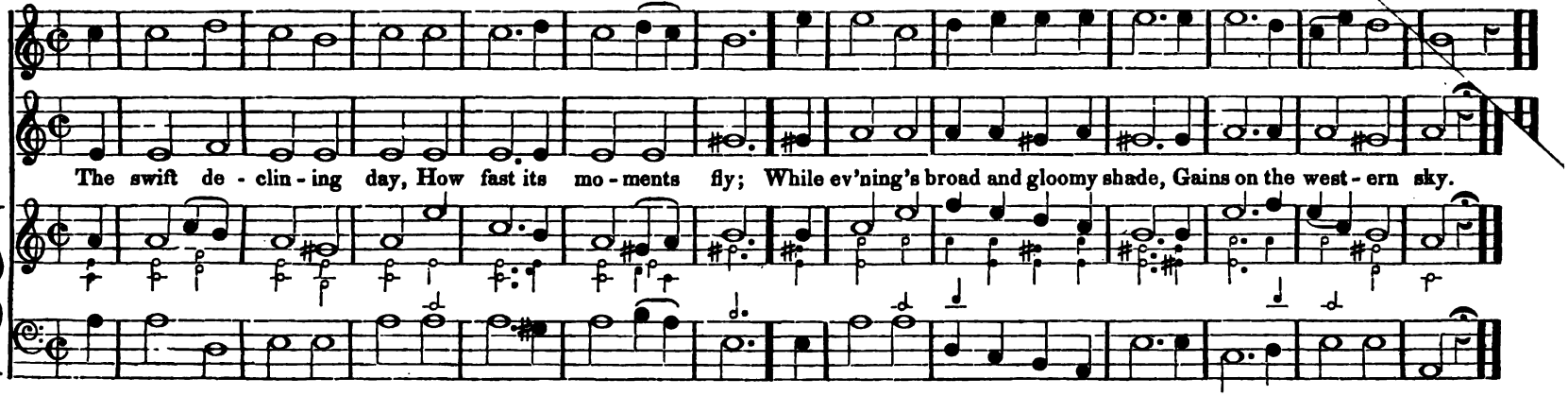


ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmo

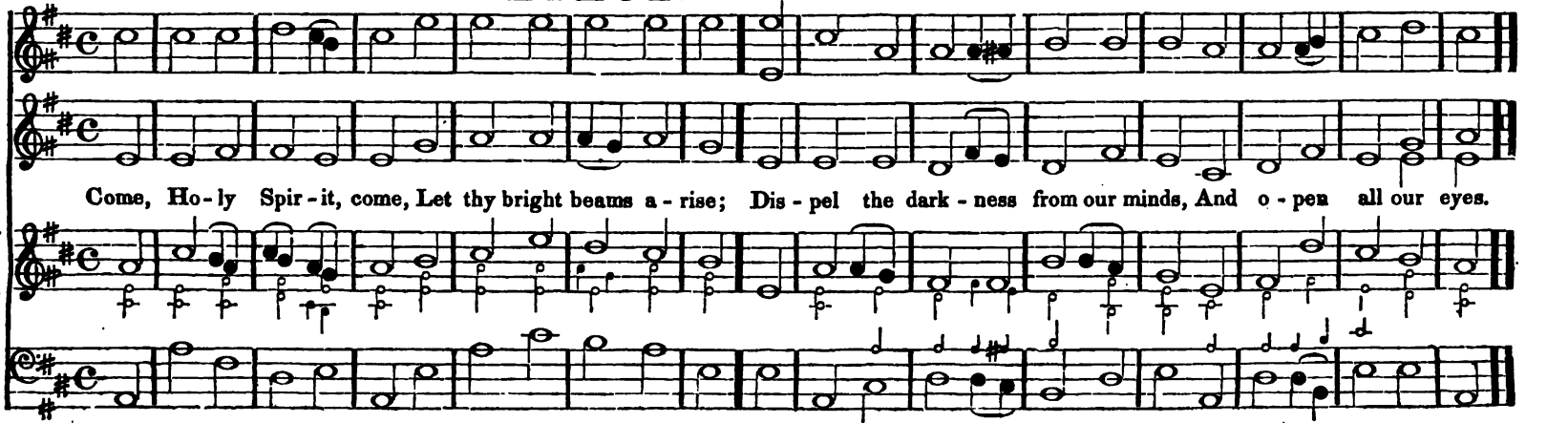


ALLEGRO.

ATHOL. S. M.

M #

Rev. R. Harrison.



SILVER STREET. S. M.

MOLTO. M # L. Smith. *Hymn or Anthem, Altered.*

s praise a - broad, And hymn's of glo - - ry - - sing! Je - - ho - - vah - - - is - - the sov' - reign - God, The u - - ni - - ver - sal king.

UNISON.

HYMN FINE.

Coda.—ANTHEM.

ANDANTE.

F FF

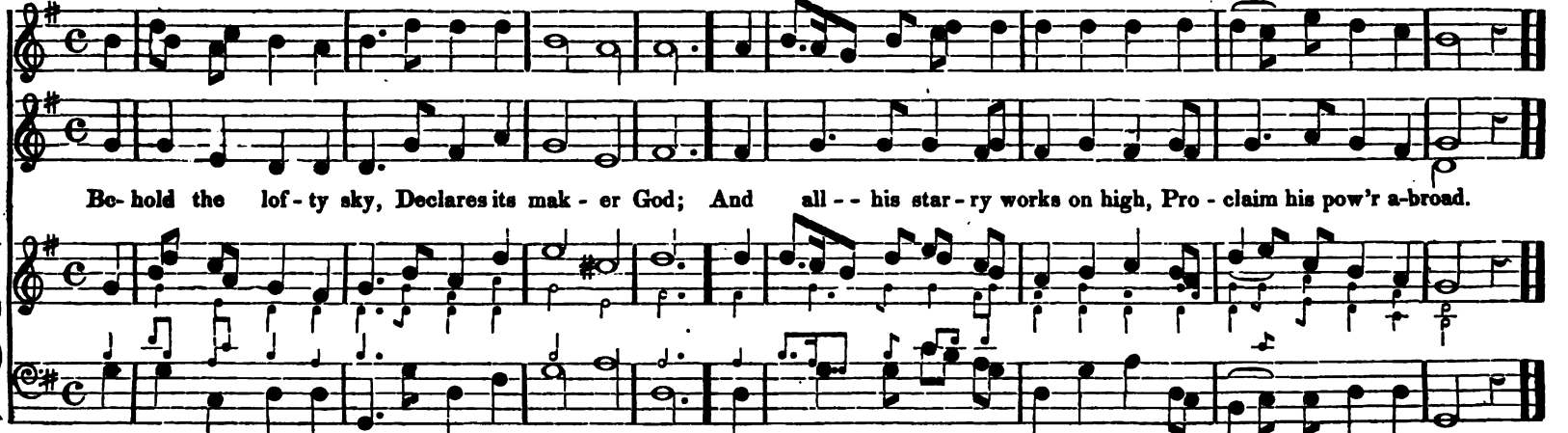
Praise ye the Lord! - Hal - le - lu - - jah, Praise ye the Lord! - - Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, Praise ye the Lord. - - -

VIVACE. UNISON. UNISON.

F FF

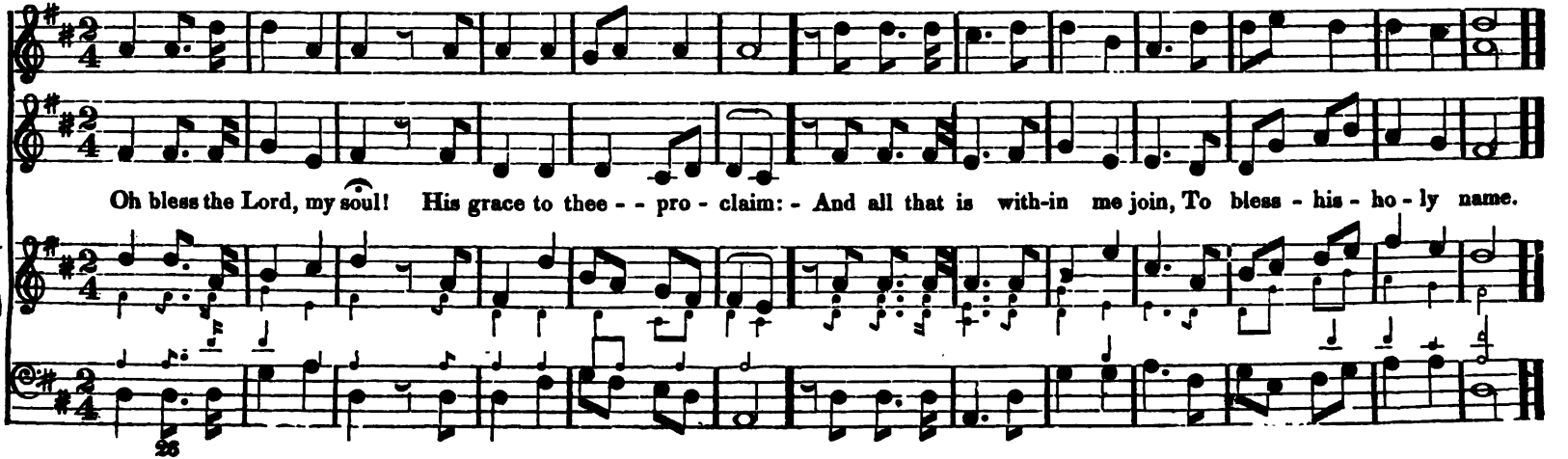
ALLEGRO MODERATO.

HANOVER STREET. S. M. M

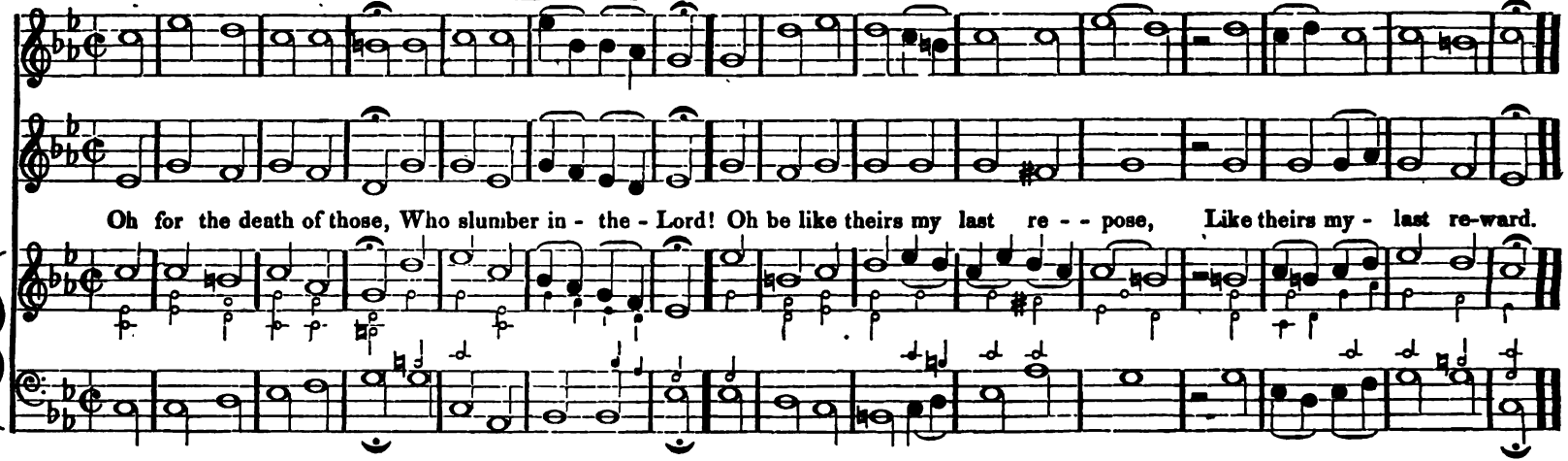


MOLTO ALLEGRETTO.

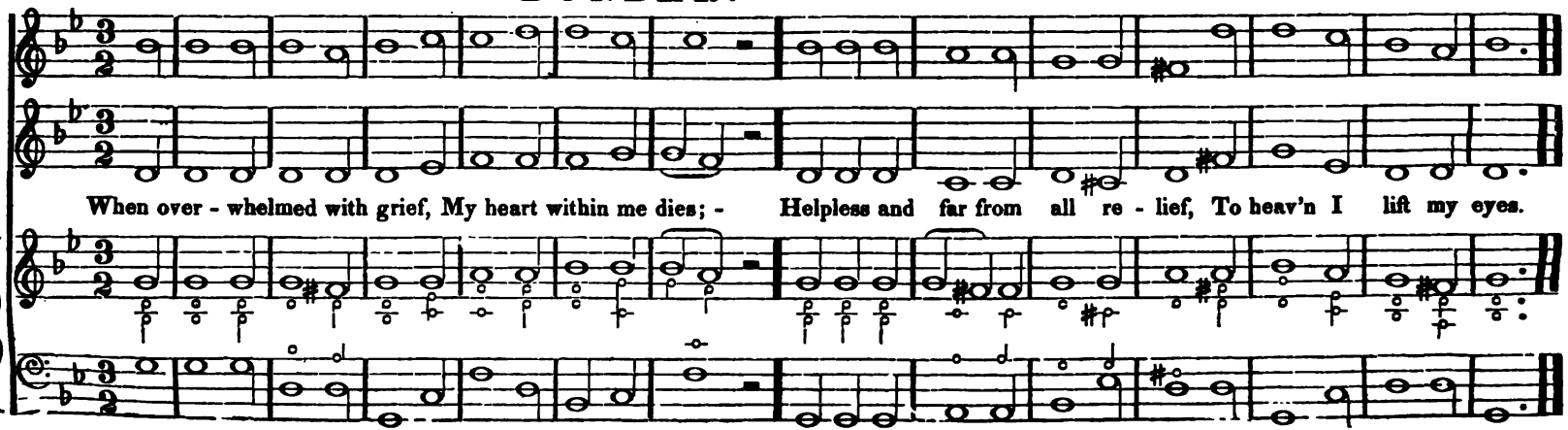
BEACON STREET. S. M. M



202 ALLEGRETTO MODERATO. **YARMOUTH. S. M.** M b Jno. Wainwright.



CHORAL STYLE. **DUNBAR. S. M.** M b Corelli.



ALLEGRO ASSAI.

DARTMOUTH. S. M. M

SOLO. TUTTI.

See what a liv - - ing stone, The builders did re - fuse; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.

SOLO. TUTTI.

ALLEGRETTO.

BRIGHAM. S. M. M

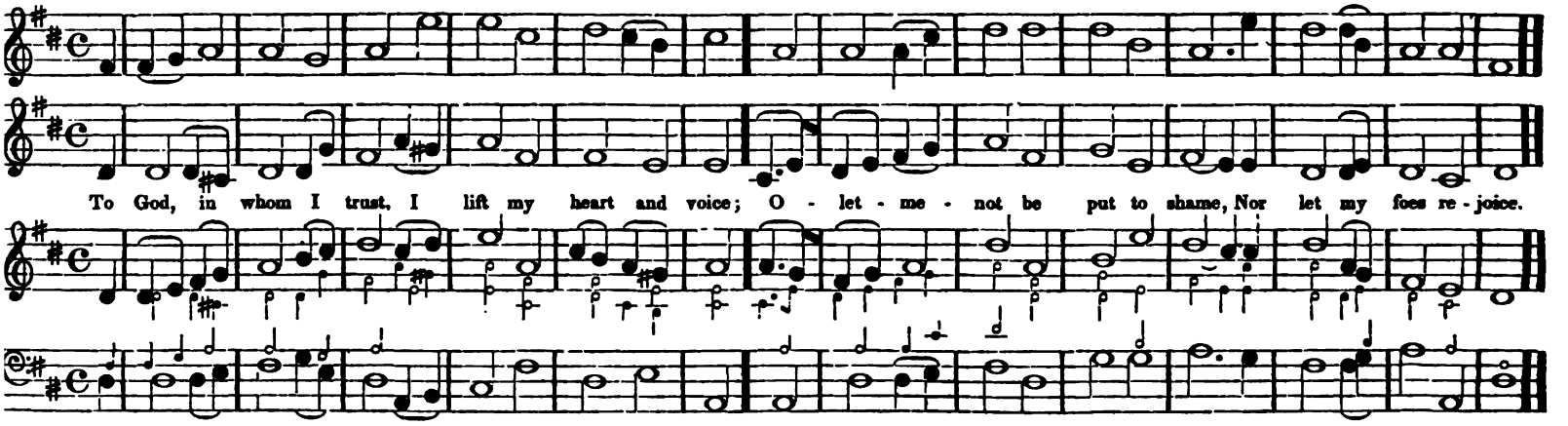
Be - - hold with awful pomp, The Judge prepares to come; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.

ALLEGRETTO.

EASTBURN. S. M.

M #

Harwood.



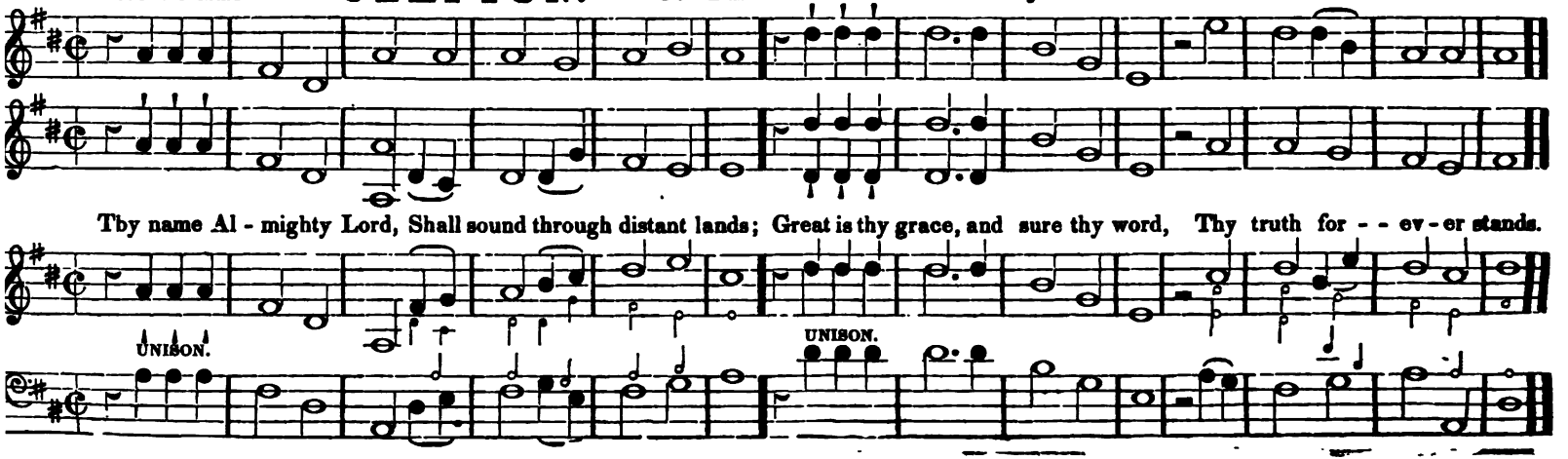
ALLEGRO ASSAI.

CLAPTON. S. M.

M #

Hymn Chant.

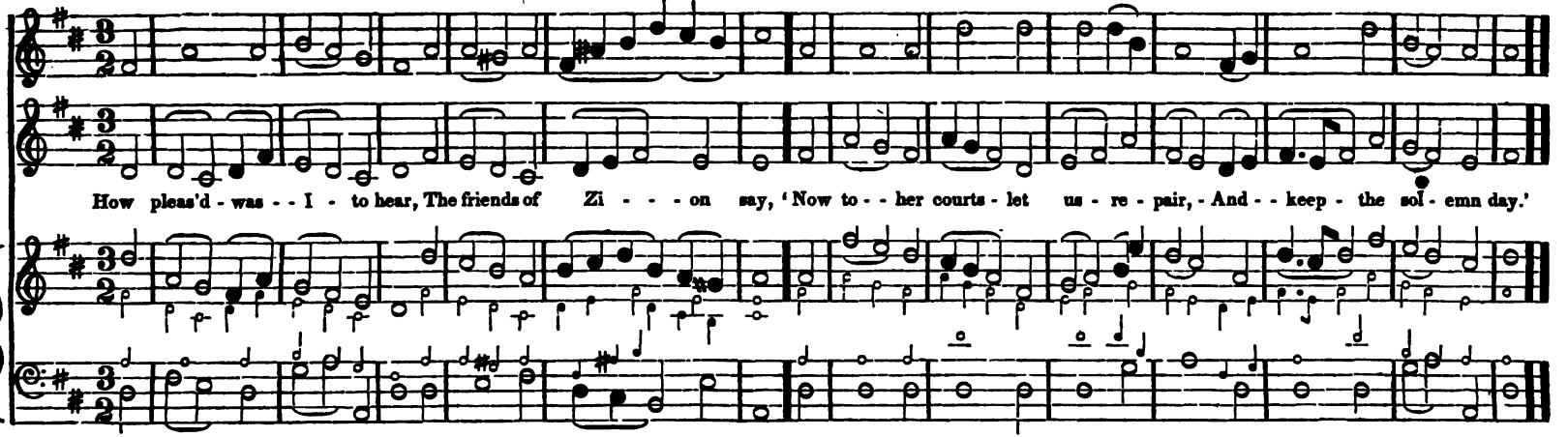
Jones.



ALLEGRO.

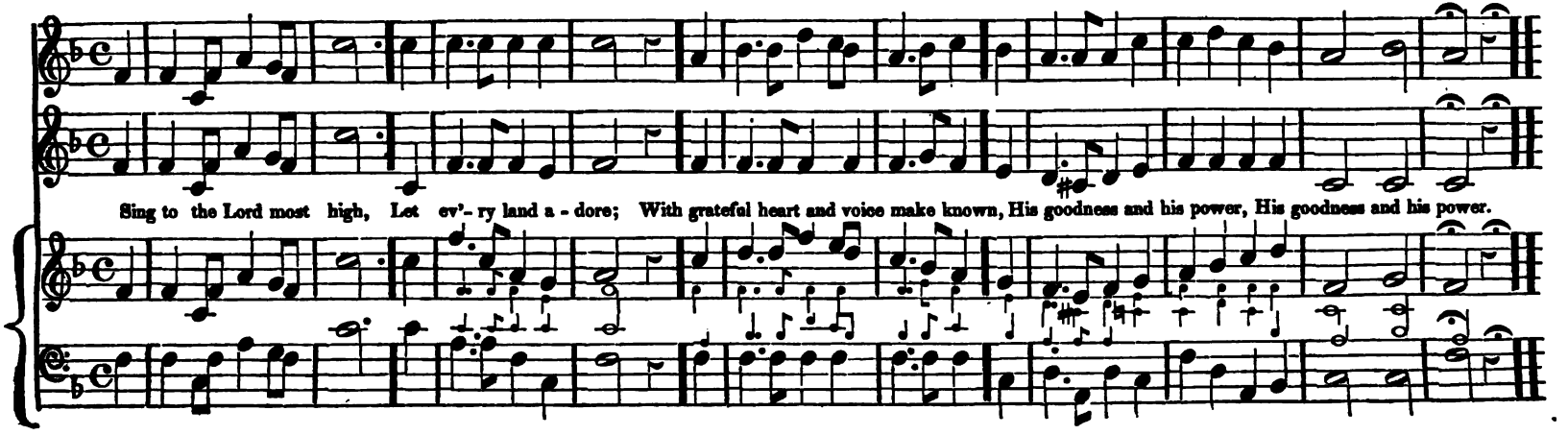
PECKHAM. S. M. M

Isaac Smith.

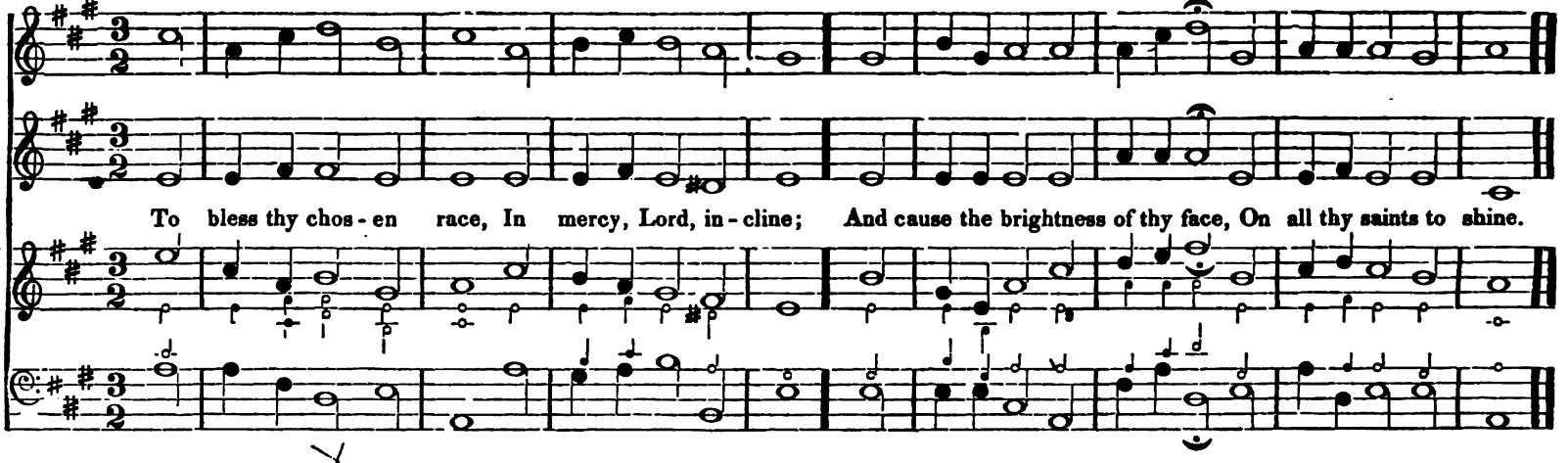


MODERATO.

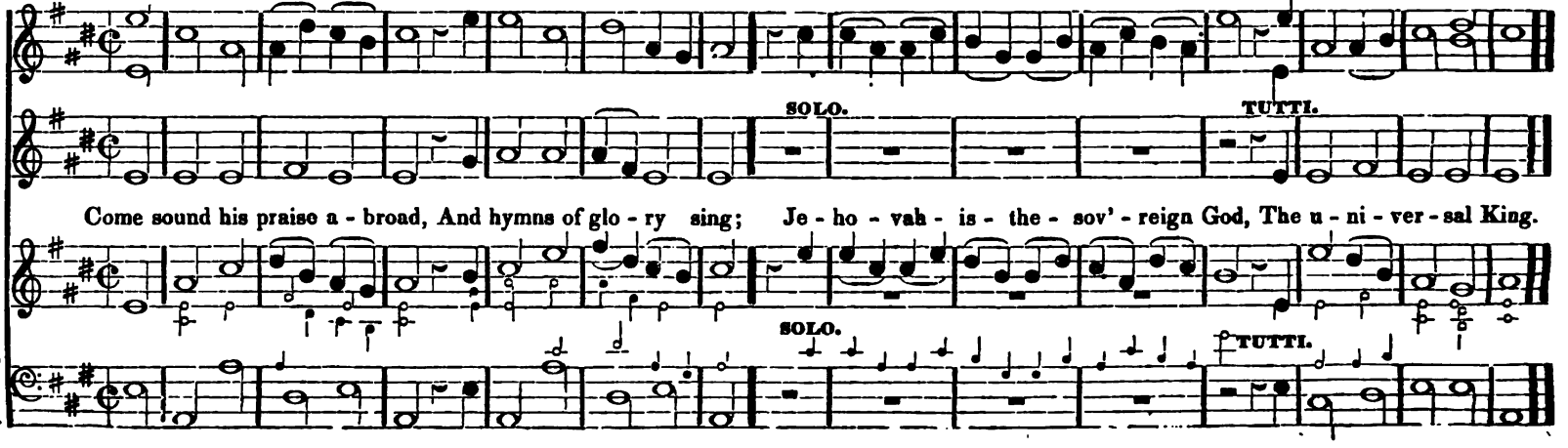
HILLSBORO. S. M. M



ALLEGRO ASSAI. **PENTONVILLE. S. M.** M # **Hymn Chant.**

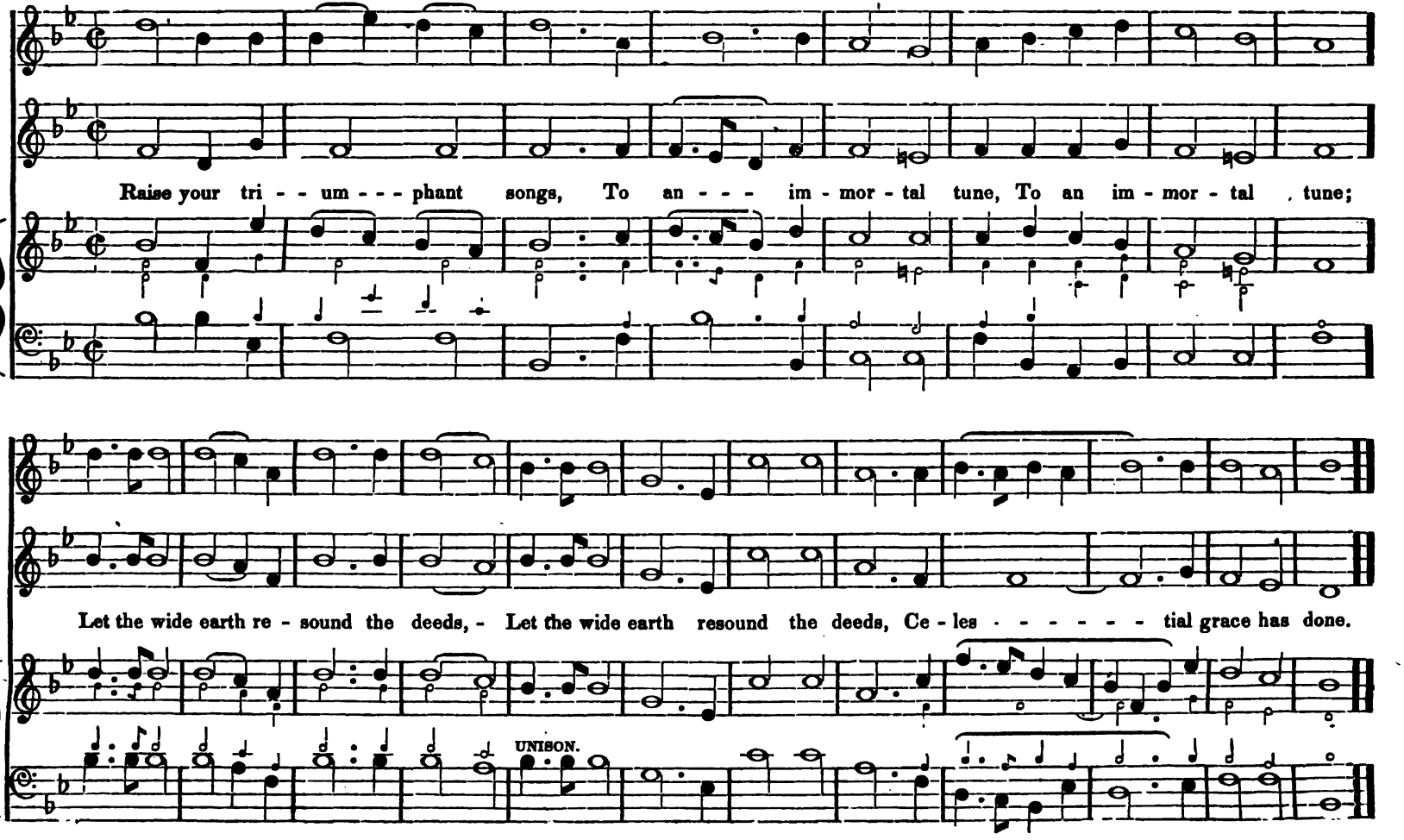


ALLEGRO VIVACE. **HANCOCK STREET. S. M.** M #

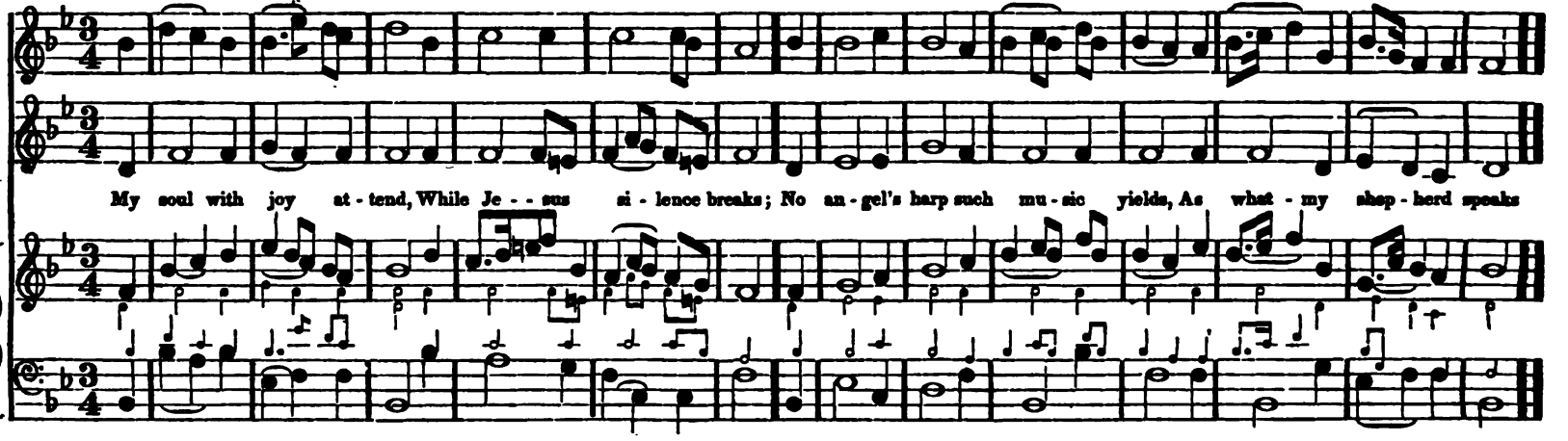


ALLEGRO ASSAI.

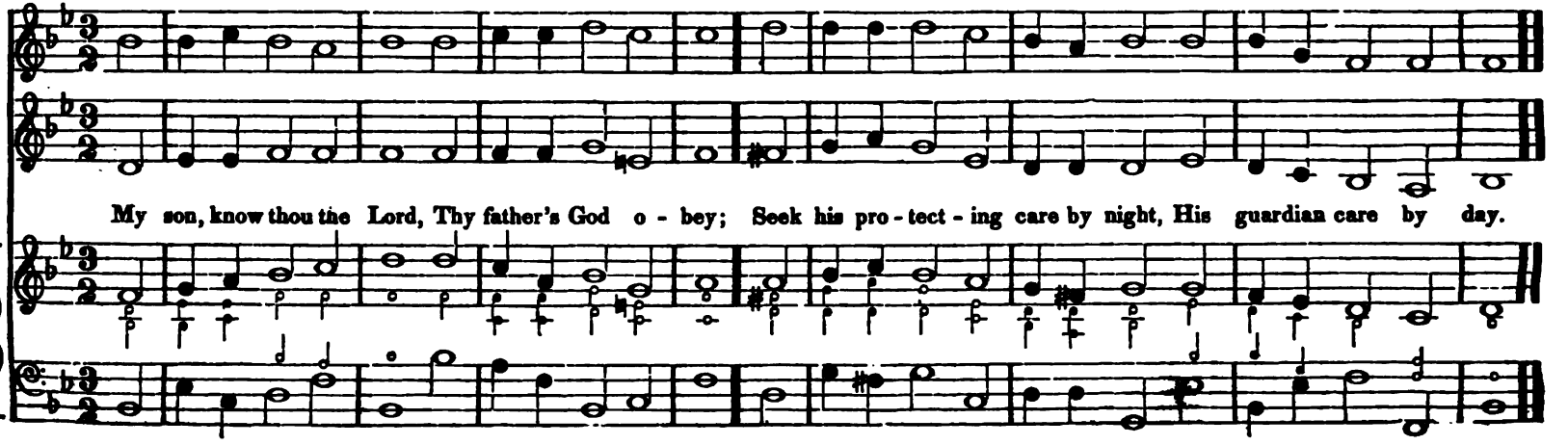
SUMMER STREET. S. M. M



208 ALLEGRETTO. **HOPKINS. S. M.** M #

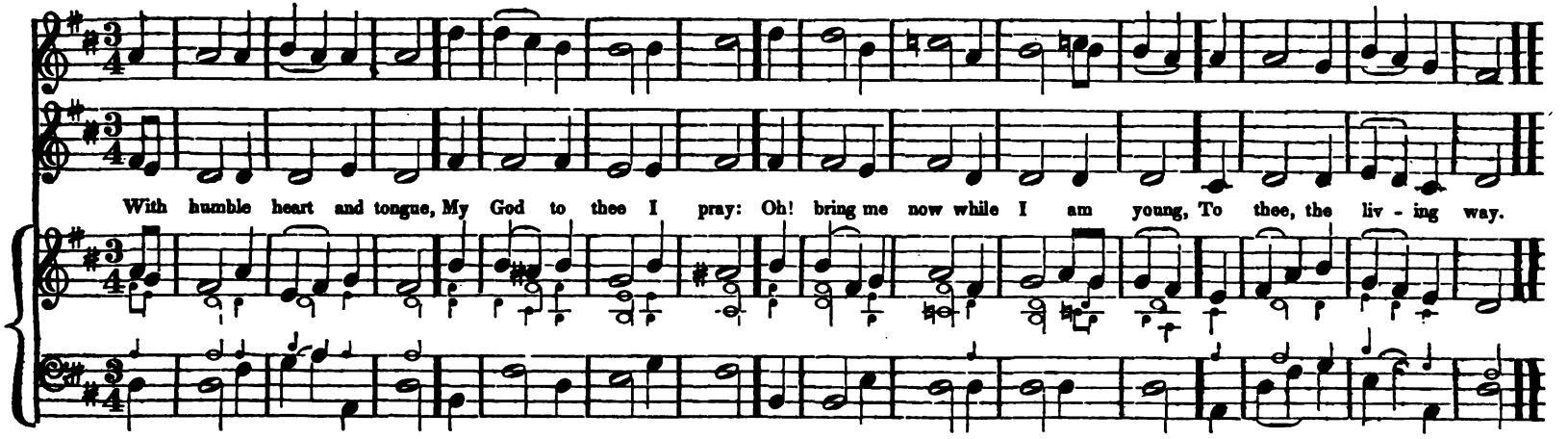


ALLEGRO VIVACE. **CORNHILL. S. M.** M # **Hymn Chant.**



ALLEGRETTO.

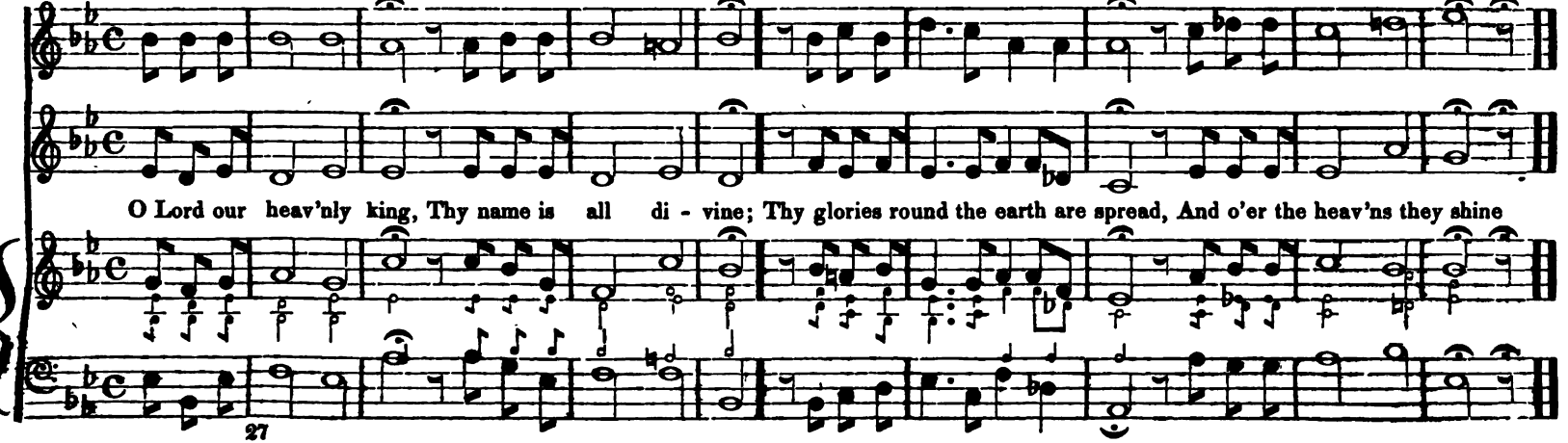
FRONT STREET. S. M. M



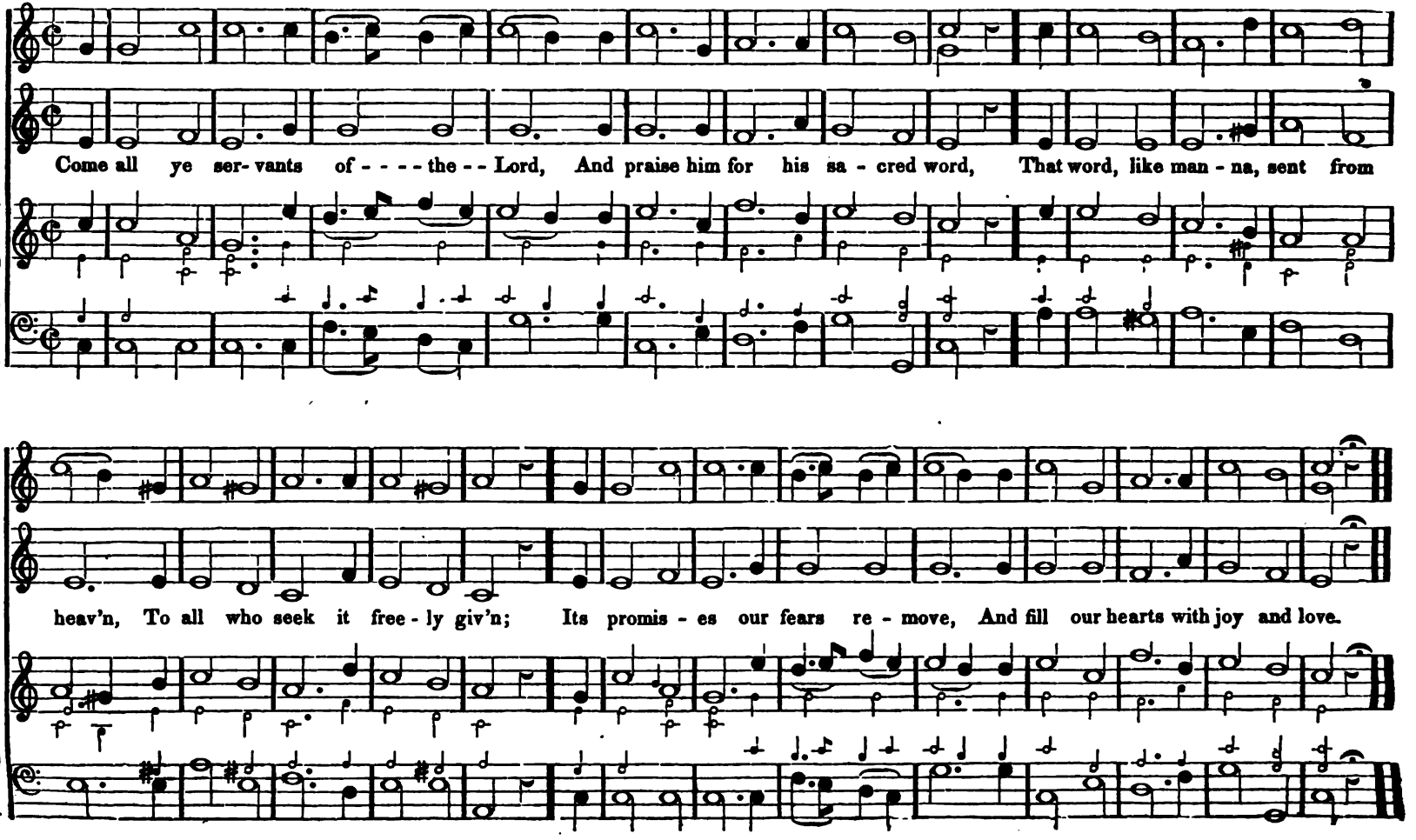
UN POCO ALLEGRO.

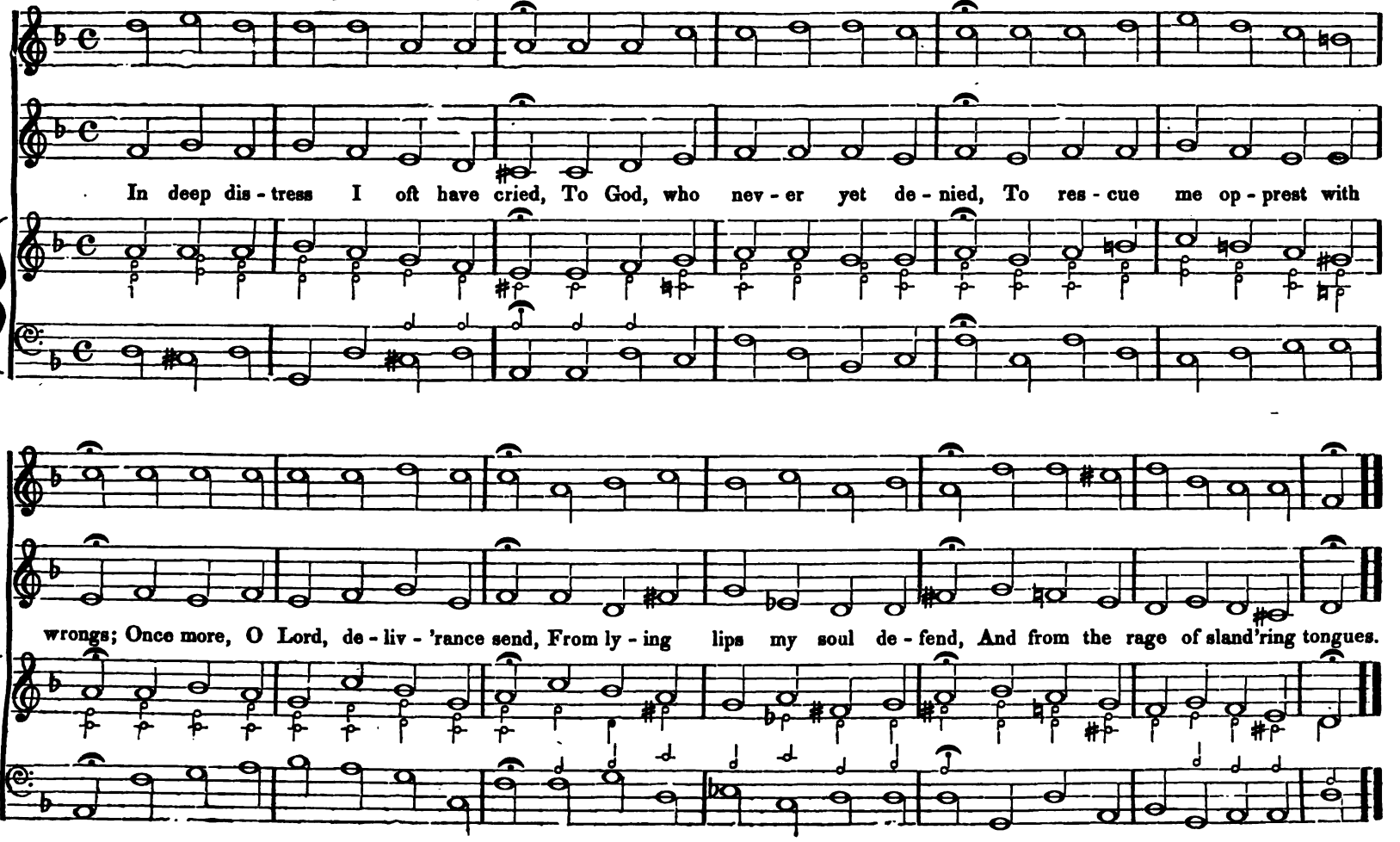
EPISCOPAL CHANT. S. M. M

Hymn Chant.
From the American Harp.

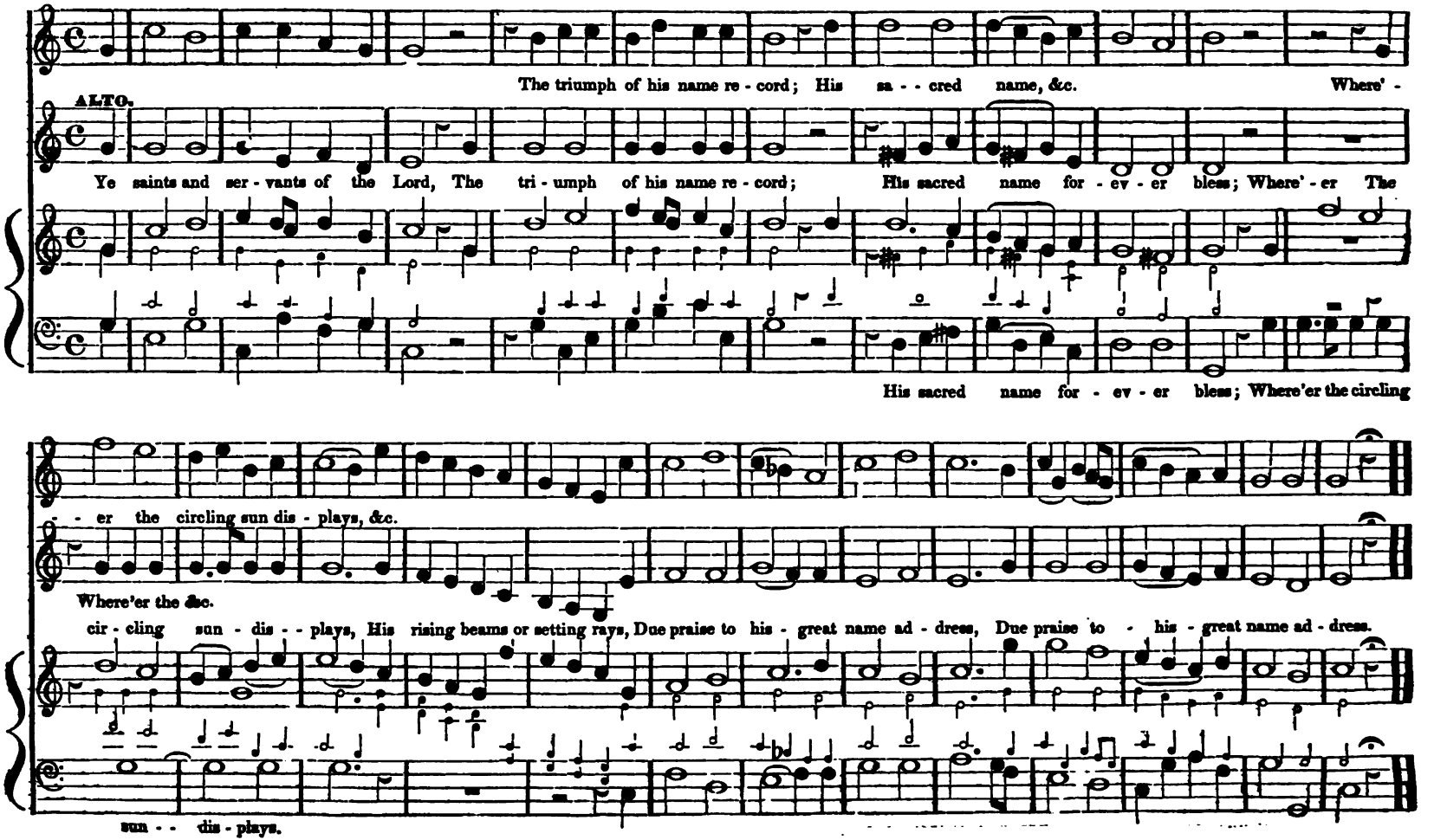


ALLEGRO ASSAI. **GLOUCESTER.** L. M. Six Lines. M # B. Milgrove.



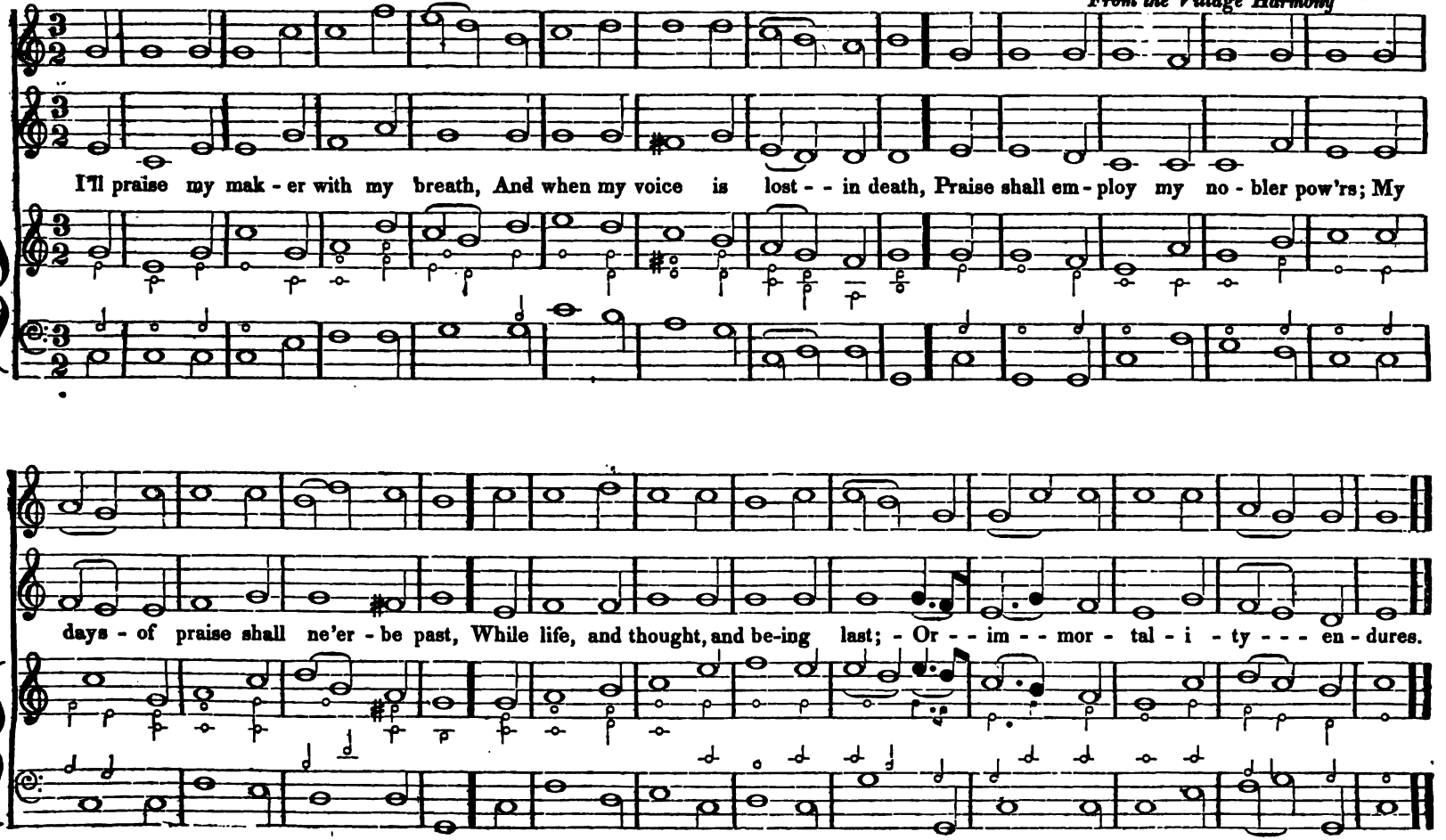

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with
wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

ALLEGRO ASSAI. **SILVANUS. L. M. M # Six Lines.** *From the American Harp.*



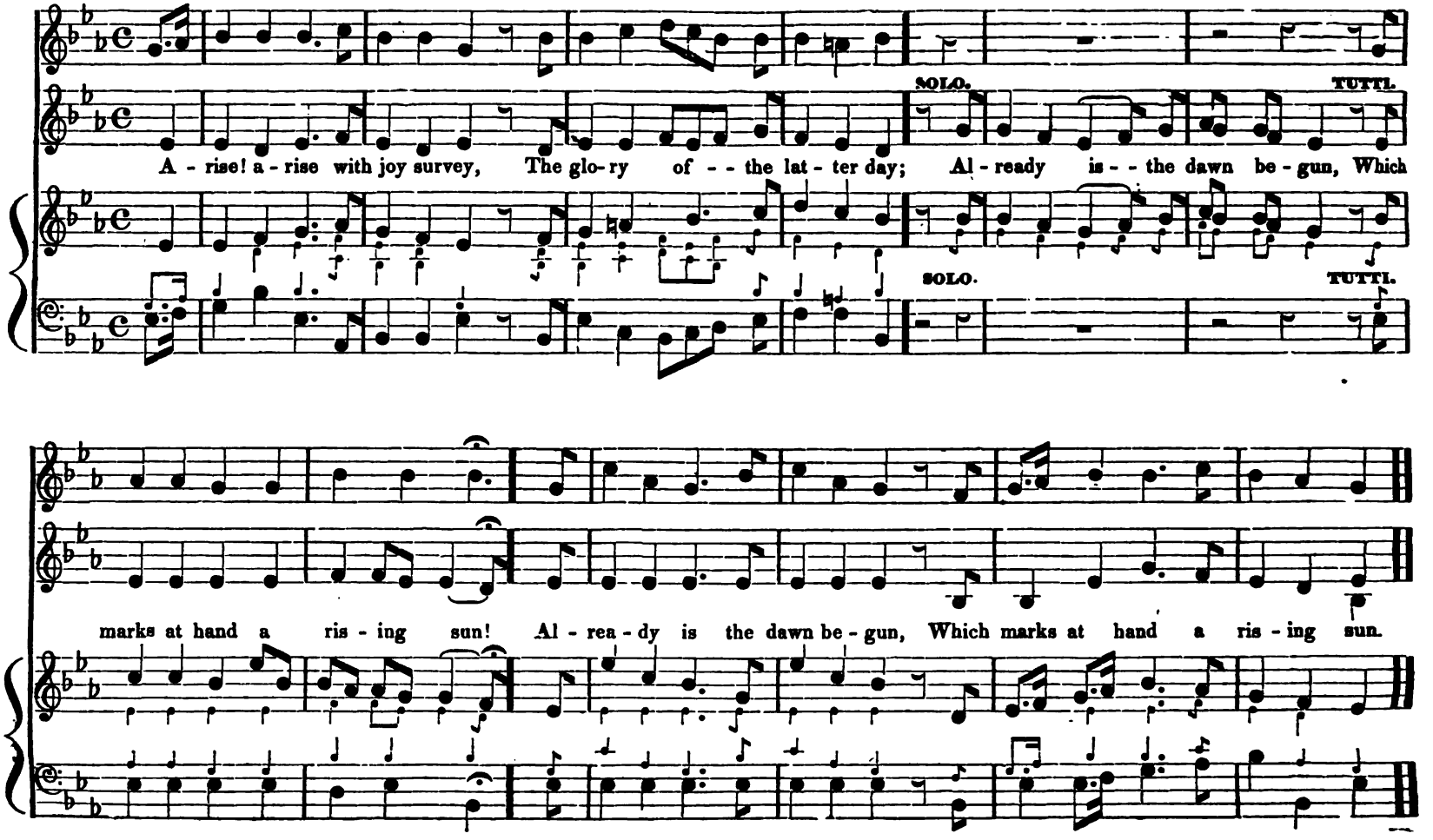
ALLEGRO. **ST. HELEN'S. L. P. M. or L. M.* Six Lines.** M #

Jennings.
From the Village Harmony



* When used as L. M. the two last strains are to be repeated

ALLEGRETTO CON SPIRITO. **EATON.** L. M. or L. P. M. Six Lines. M # Wyvill.

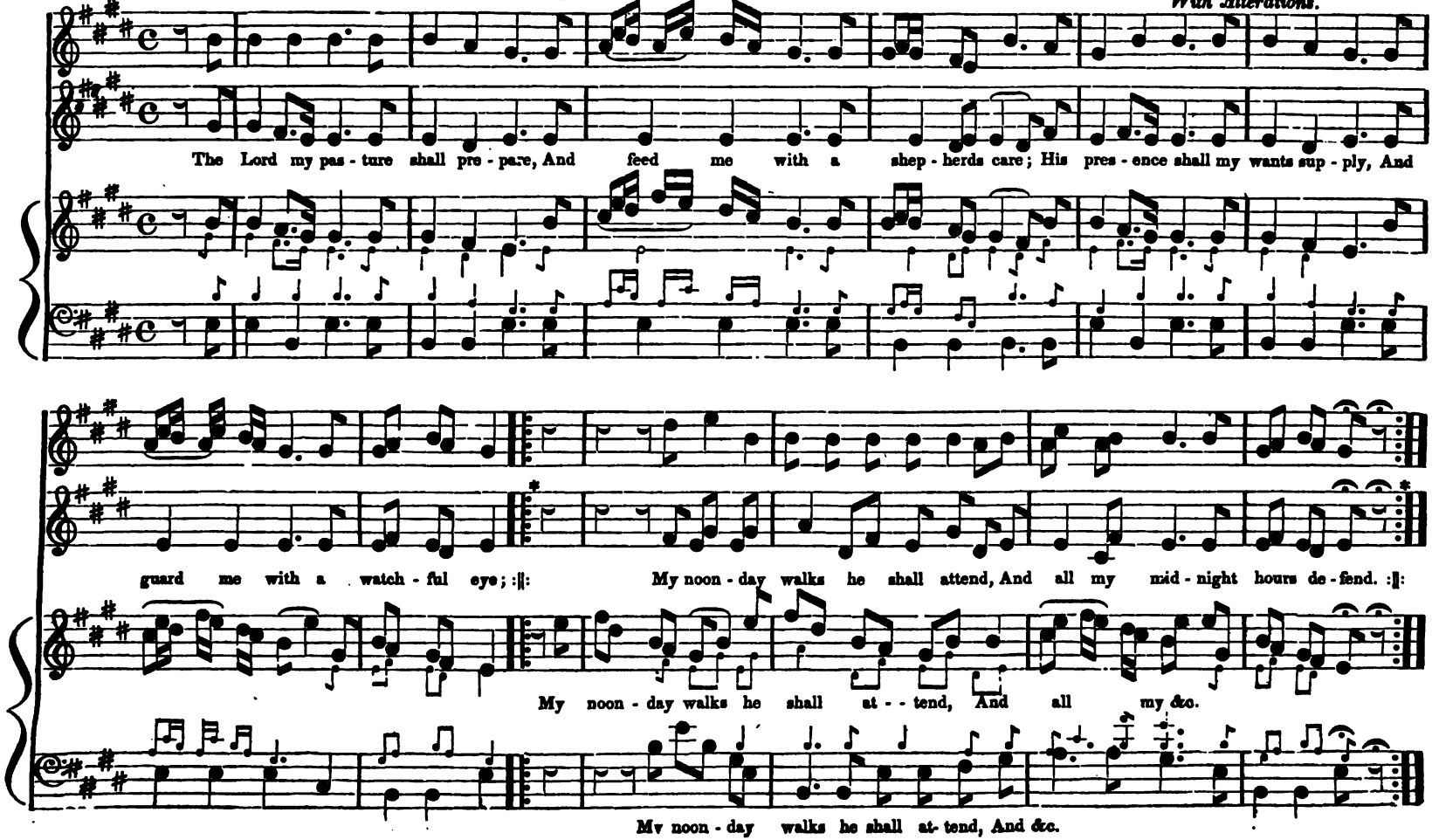


ANDANTINO.

ZION. L. P. M.

M #

Mazzinghi.
With Alterations.



ALLEGRO ASSAI.

MARTIN'S LANE. L. P. M.

M #

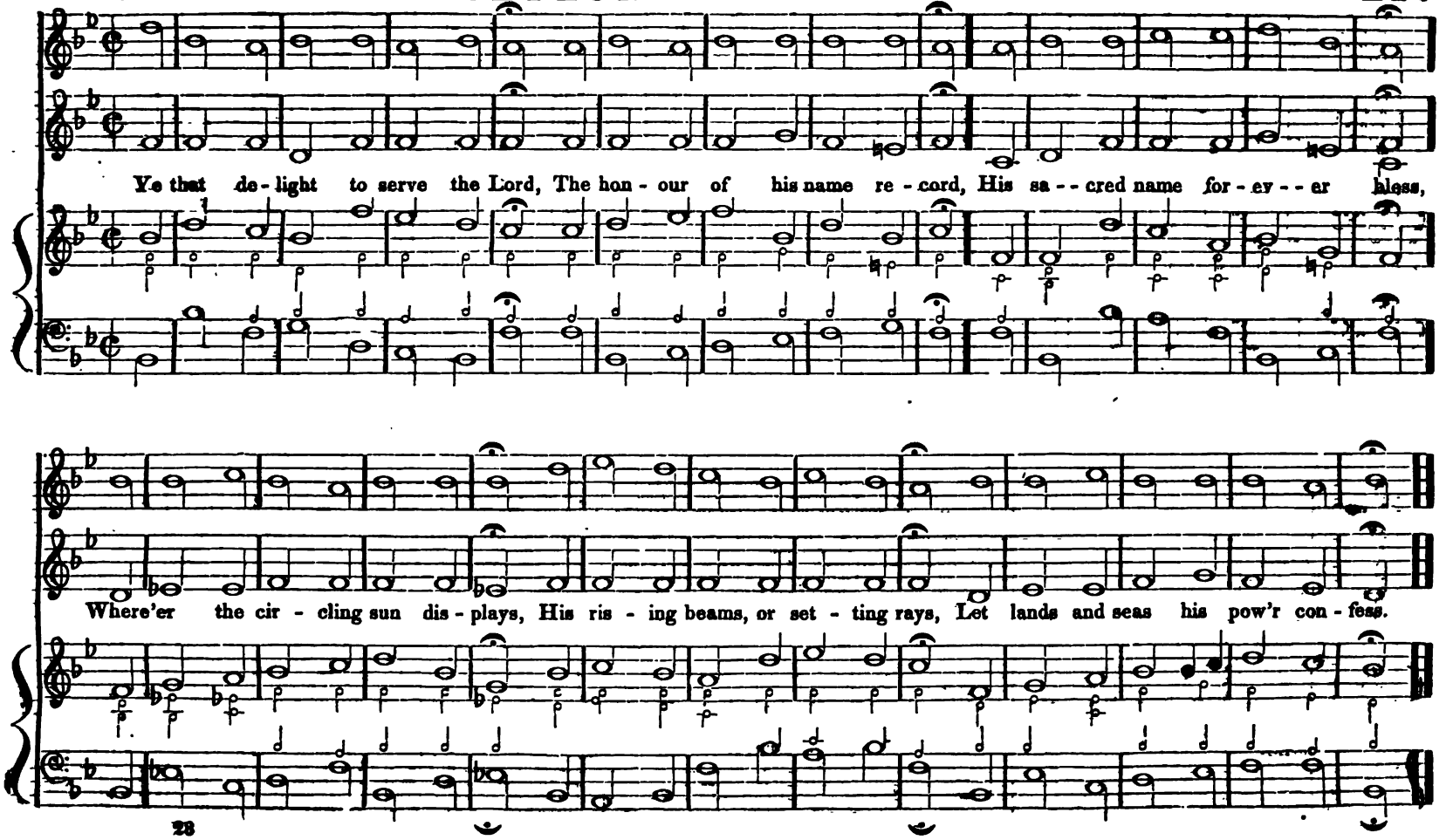
Dr. Arne.
From the Village Harmony.

2d. TREBLE.

I'll praise my Ma - ker with - my breath, And when - my - voice - - is lost in death, Praise shall - em - ploy my - no - bler pow'rs.

2d. TREBLE.

My days - - of - praise shall ne'er - be - past, While life, - - and thought, and be - - ing last, Or im - mor - - tal - - i - - ty en - dures.


Ye that de - light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,
Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

ALLEGRETTO.

NEWCOURT. L. P. M.

M #

H. E.

From the Village Harmony

2d. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:

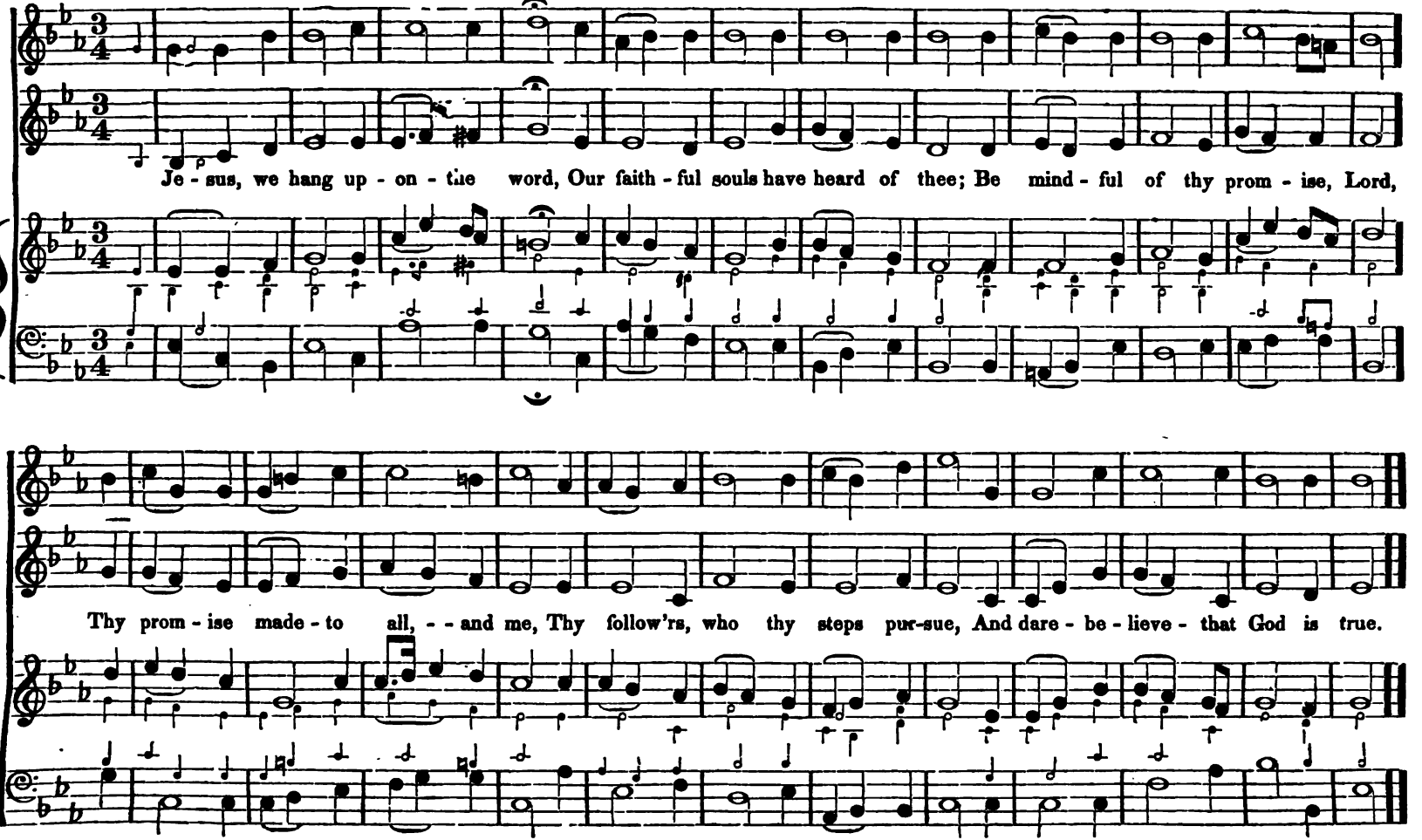
SOLO.

TUTTI.

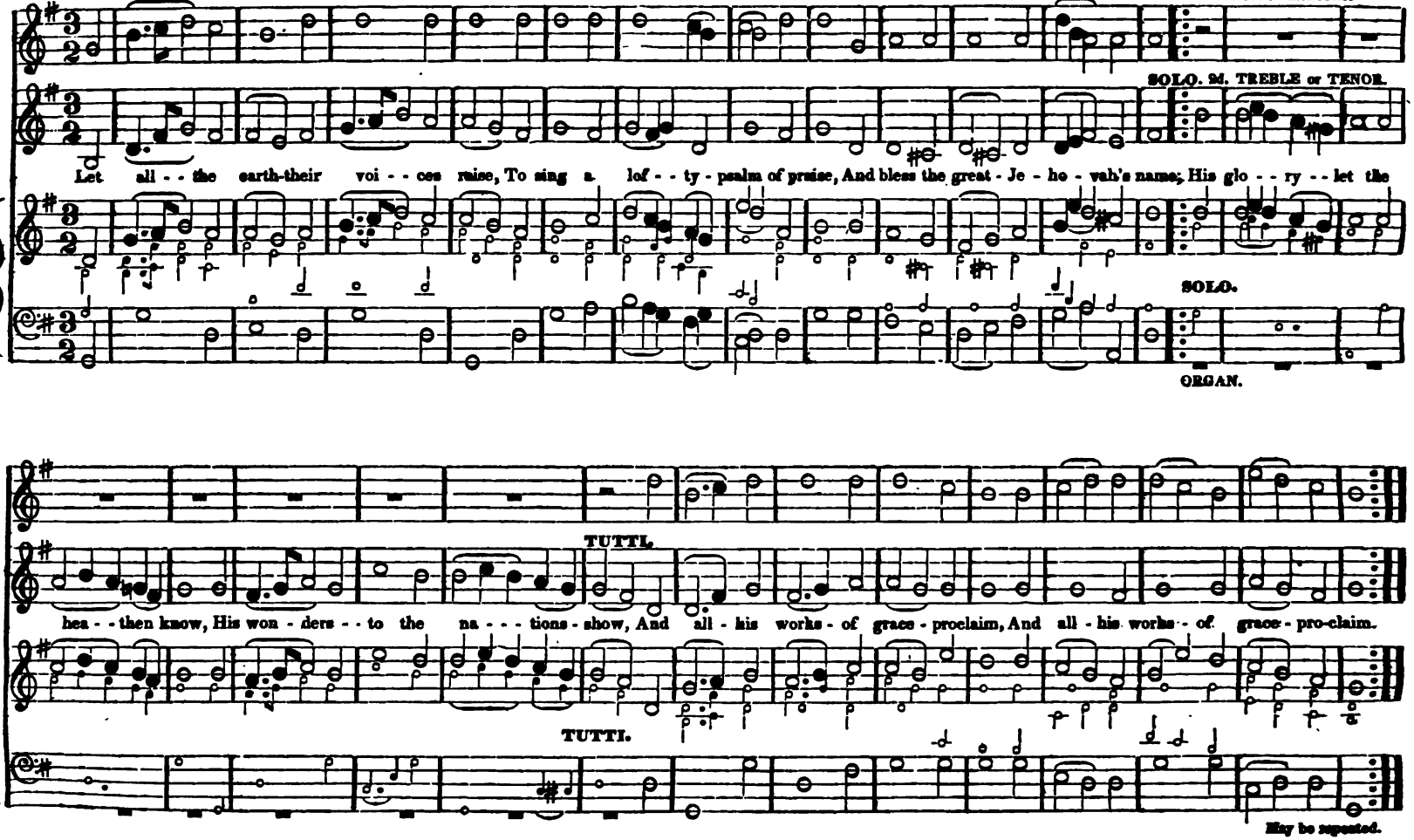
A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO.

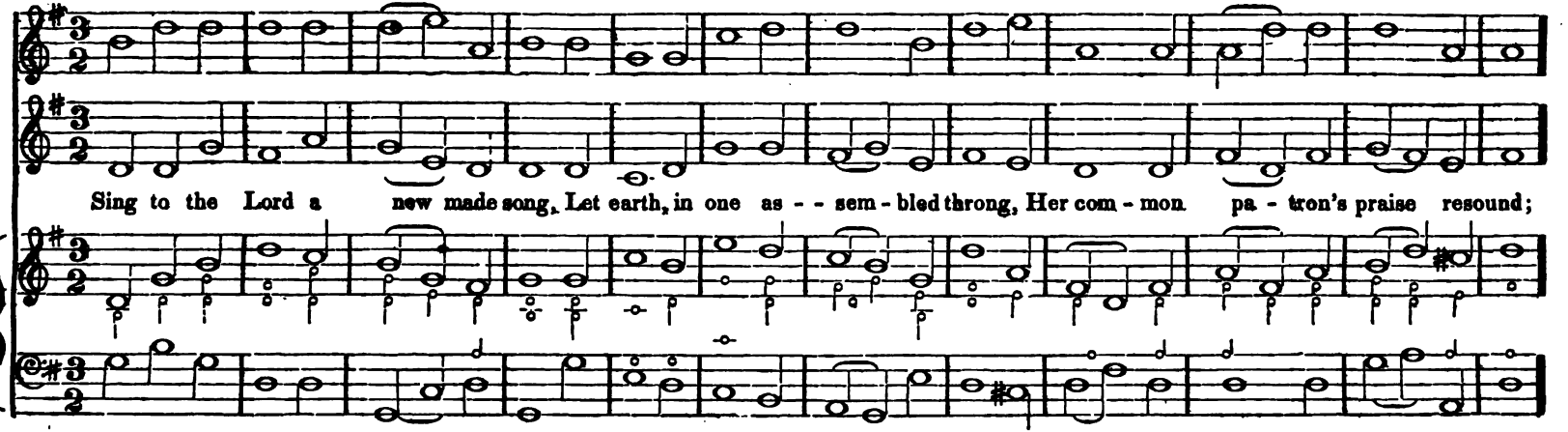
TUTTI.

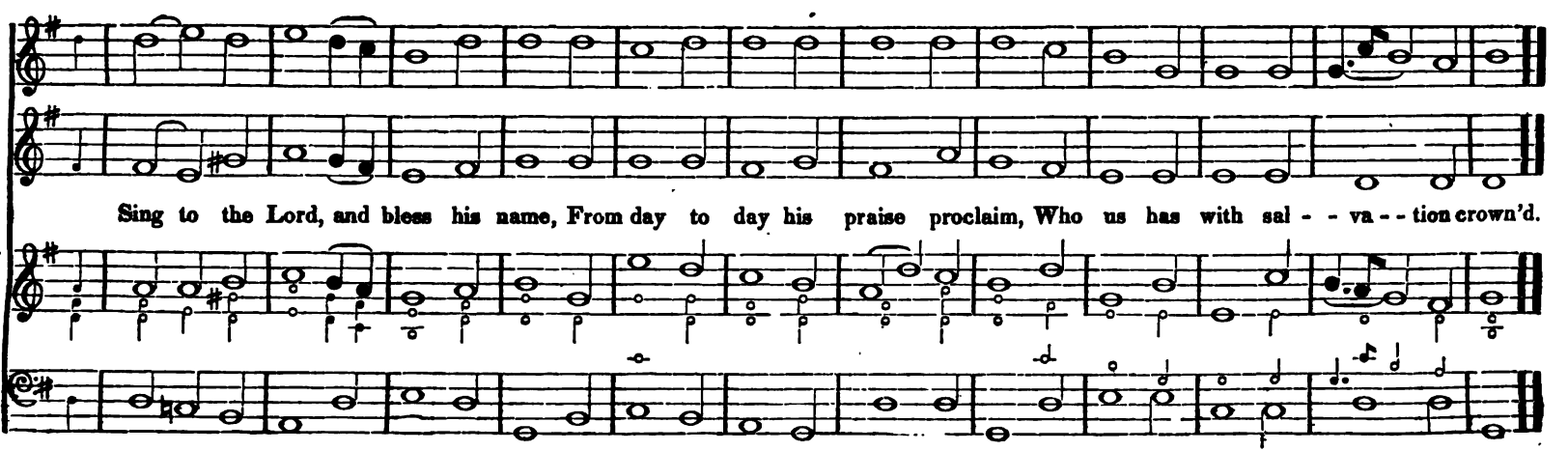

Je - sus, we hang up - on - the word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,
Thy prom - ise made - to all, - - and me, Thy follow'rs, who thy steps pur-sue, And dare - be - lieve - that God is true.

220 ALLEGRO ASSAI. **GREAT ST: PAUL'S. L. P. M.** M # Hymn. *Or short Anthem.*



May be repeated.


Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;


Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

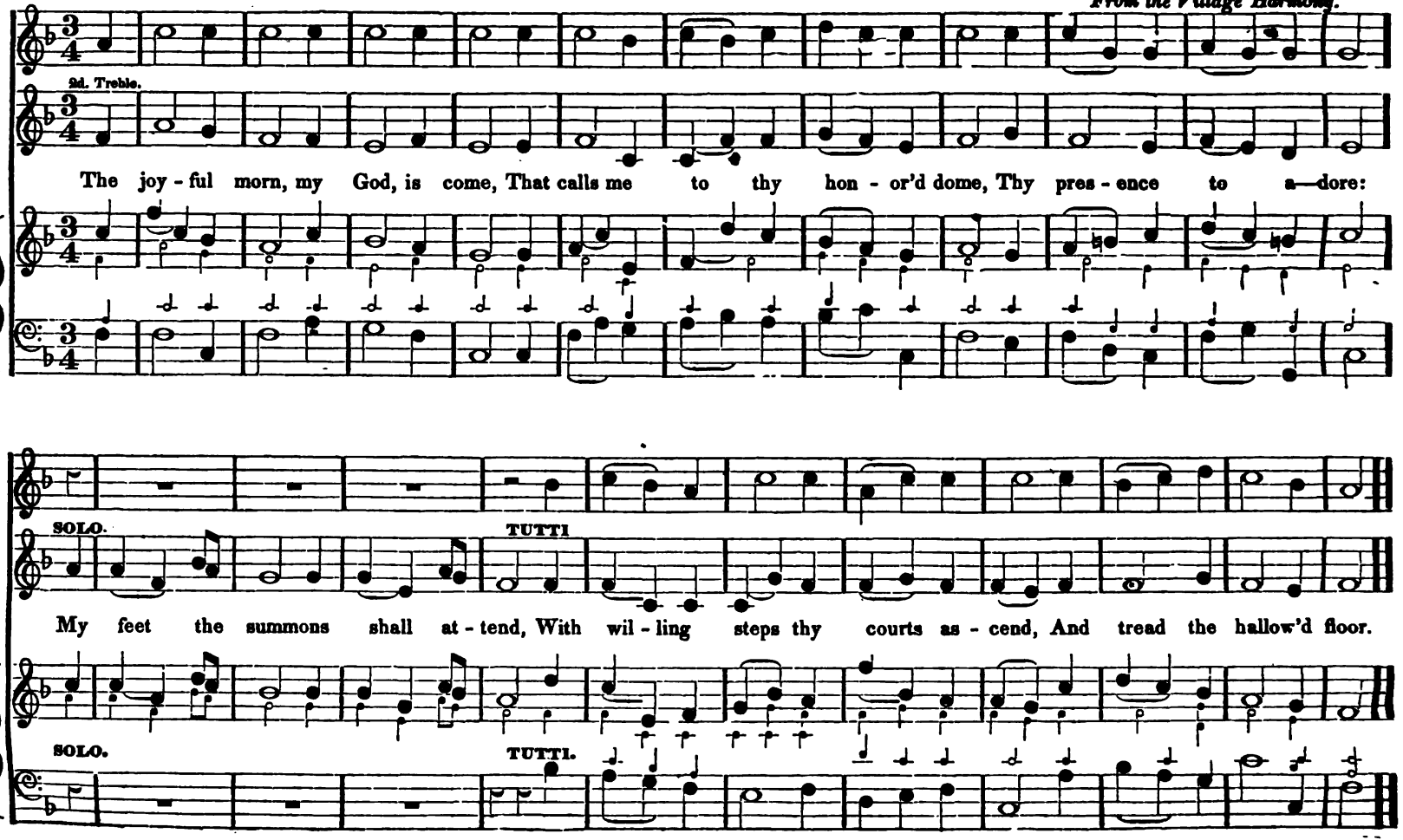
ALLEGRO MODERATO.

NEW. C. P. M.

M #

Dr. Randall.

From the Village Harmony.



ALLEGRETTO MODERATO.

THE PENITENT. C. P. M.

M #

Dr. Barney. *With alterations.*

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

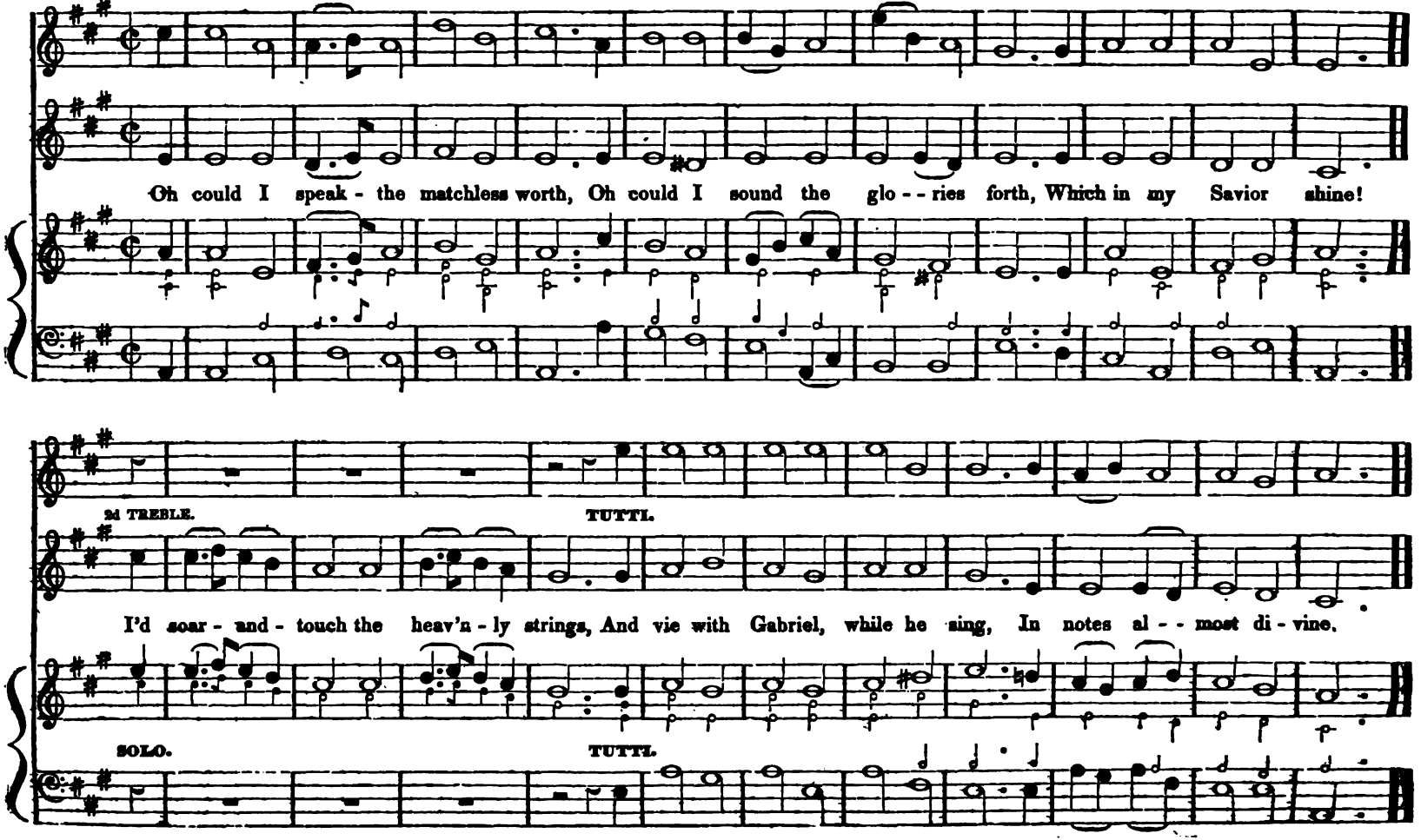
UNISON.

ALLEGRO.

RAPTURE. C. P. M.

M #

Harwood.



ALLEGRO.

CLINTON. C. P. M.

J. Burney.
With alterations.

Great God, our voice - - to thee - - we raise, Tune thou our lips - - and hearts with praise, - Thy good - ness to a - dore;

SOLO.

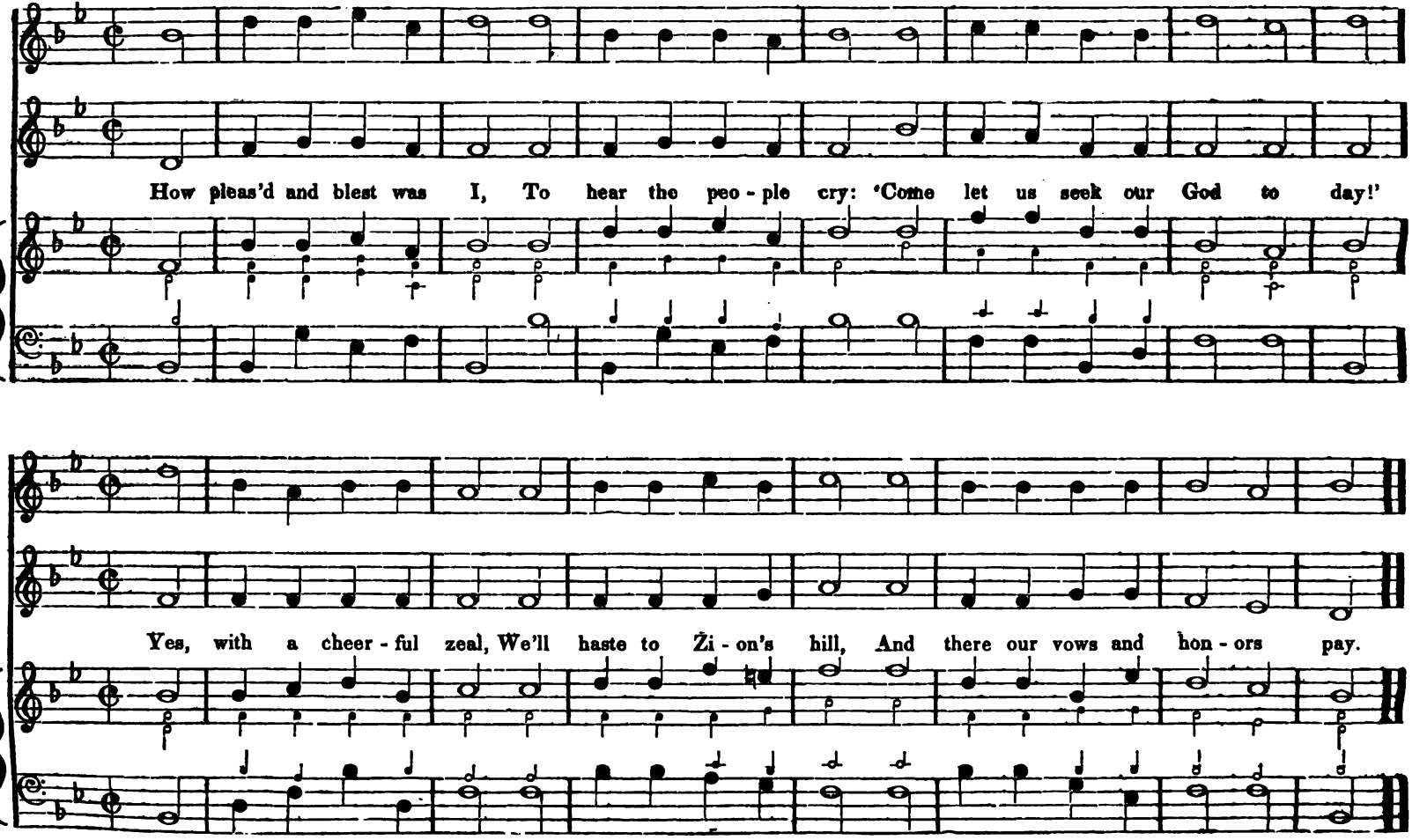
TUTTI.

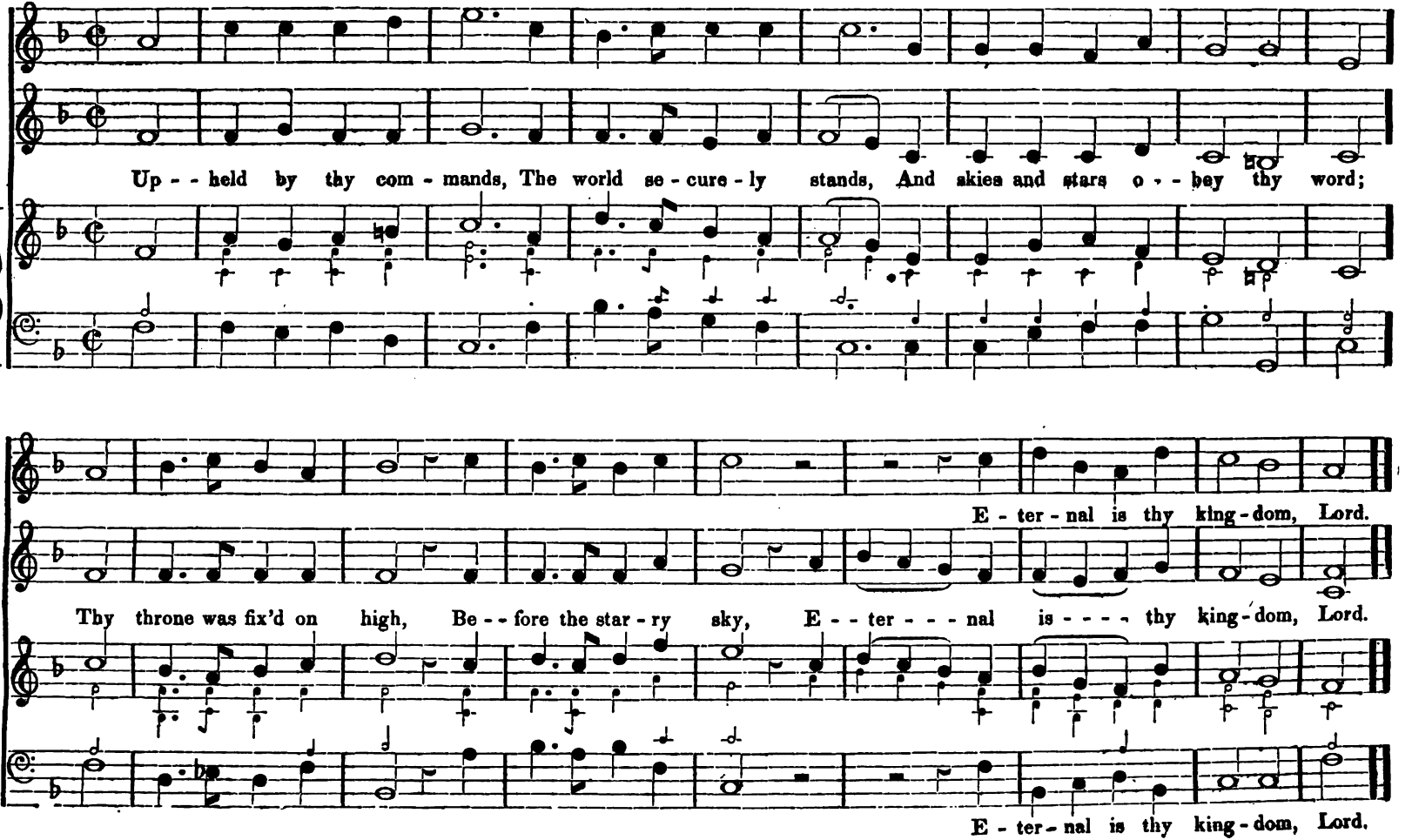
Our life, - - our health, and ev' - ry friend, From thee - - a - - rise, - on thee - depend, Kind fa - - ther of the poor.

SOLO.

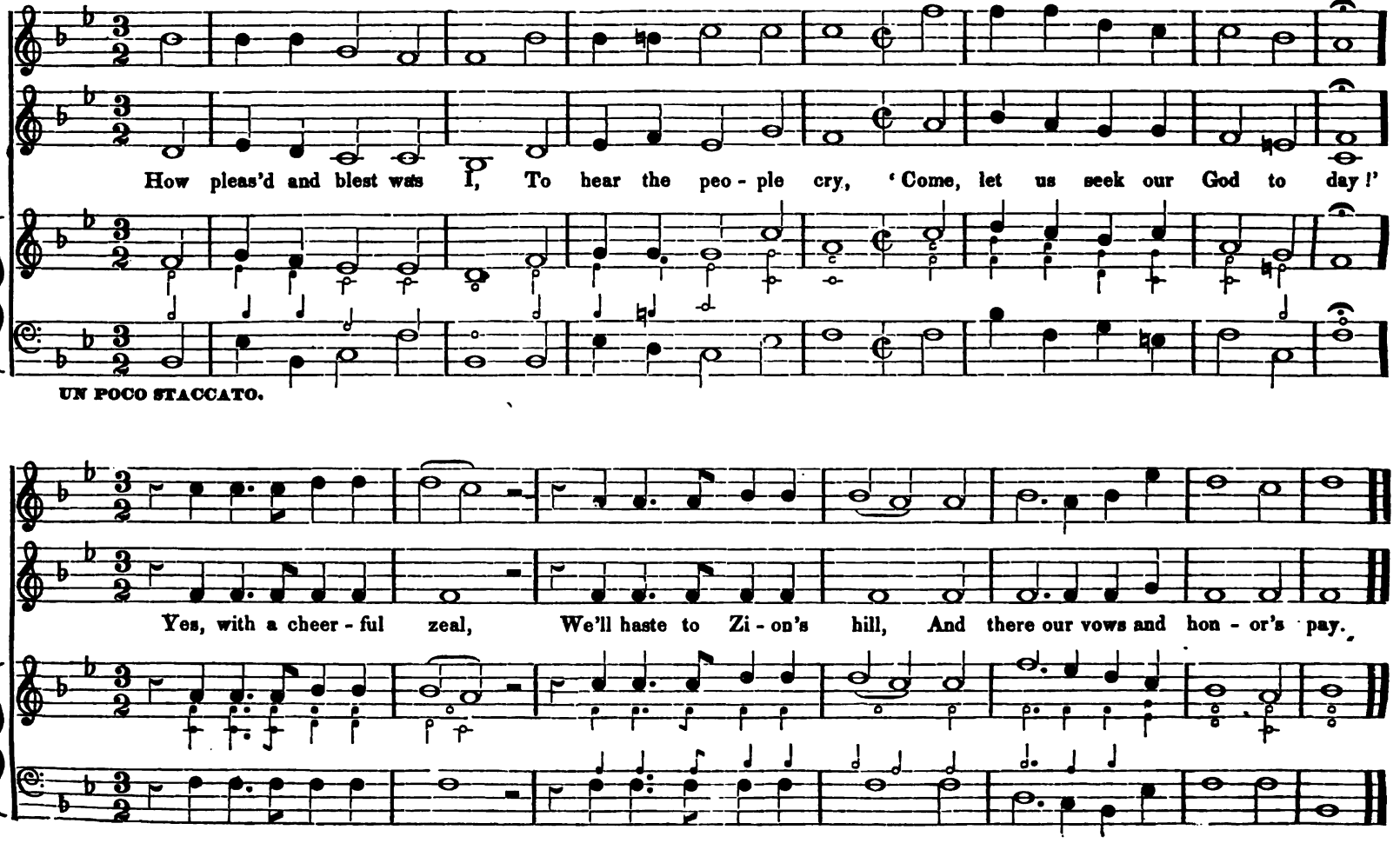
TUTTI.

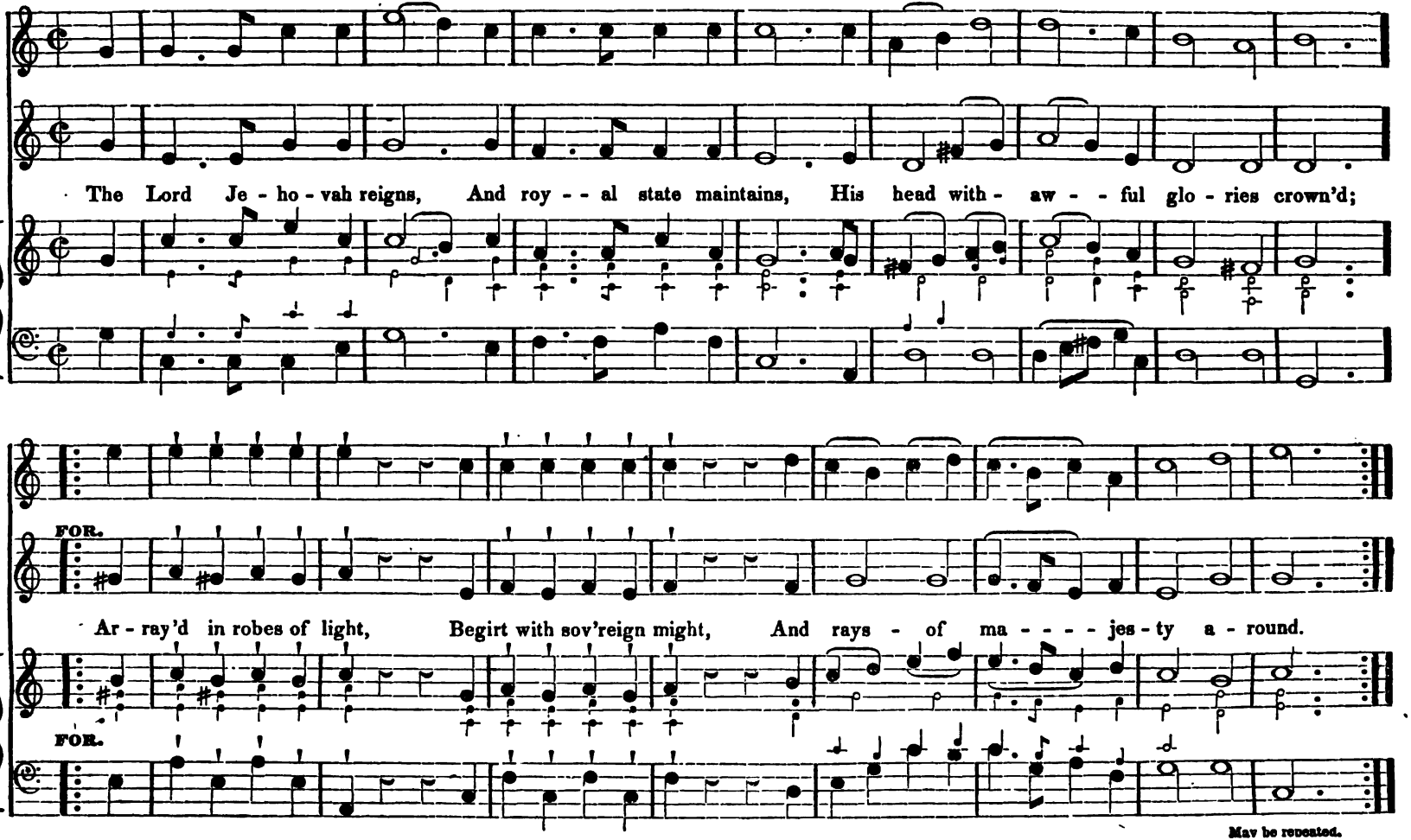
ALLEGRO ASSAI. **DALSTON.** S. P. M. M # Hymn Chant. A. Williams.




Up - - held by thy com - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;
E - ter - nal is thy king - dom, Lord.
Thy throne was fix'd on high, Be - - fore the star - ry sky, E - - ter - - - nal is - - - - thy king - dom, Lord.
E - ter - nal is thy king - dom, Lord.

ALLEGRO. **GREEN STREET. S. P. M.** M # **Hymn Chant.**





May be repeated.

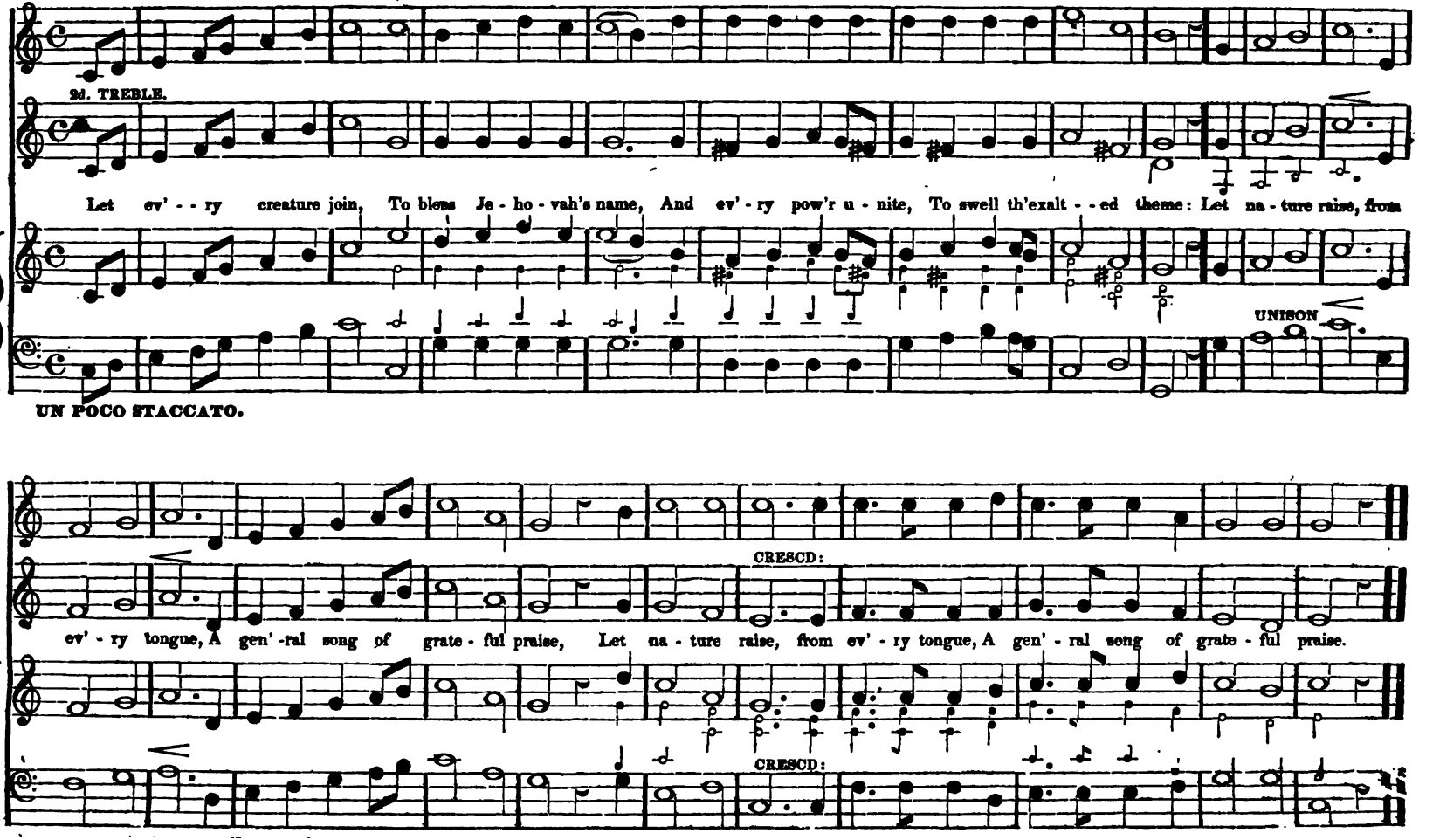
230 ALLEGRO. **TRIUMPH. H. M.** M # C. Lockhart
From the Village Harmony.

2d. TREBLE.

Re - - joice! the Lord is King! Your God and King a - dore! Mortals, give thanks and sing, And tri - umph

ev - - er - more! Lift up your hearts, Lift up your voice, Re - joice! a - - gain, I say, re - joice!

UNISON.

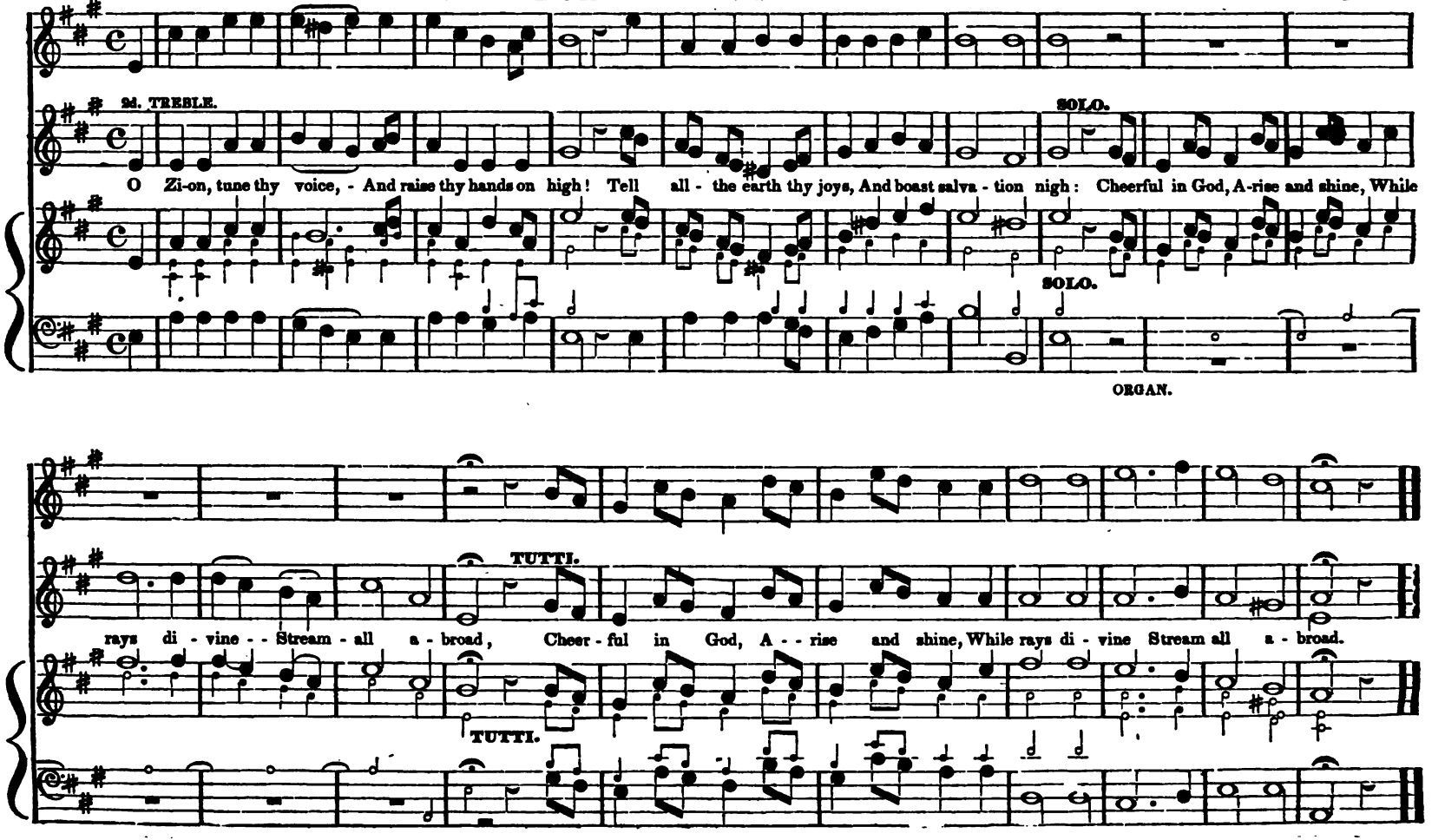

ALLEGRO ASSAI.
2d. TREBLE.
Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from
UNISON
UN POCO STACCATO.
CRESCD:
ev' - ry tongue, A gen' -ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.
CRESCD:

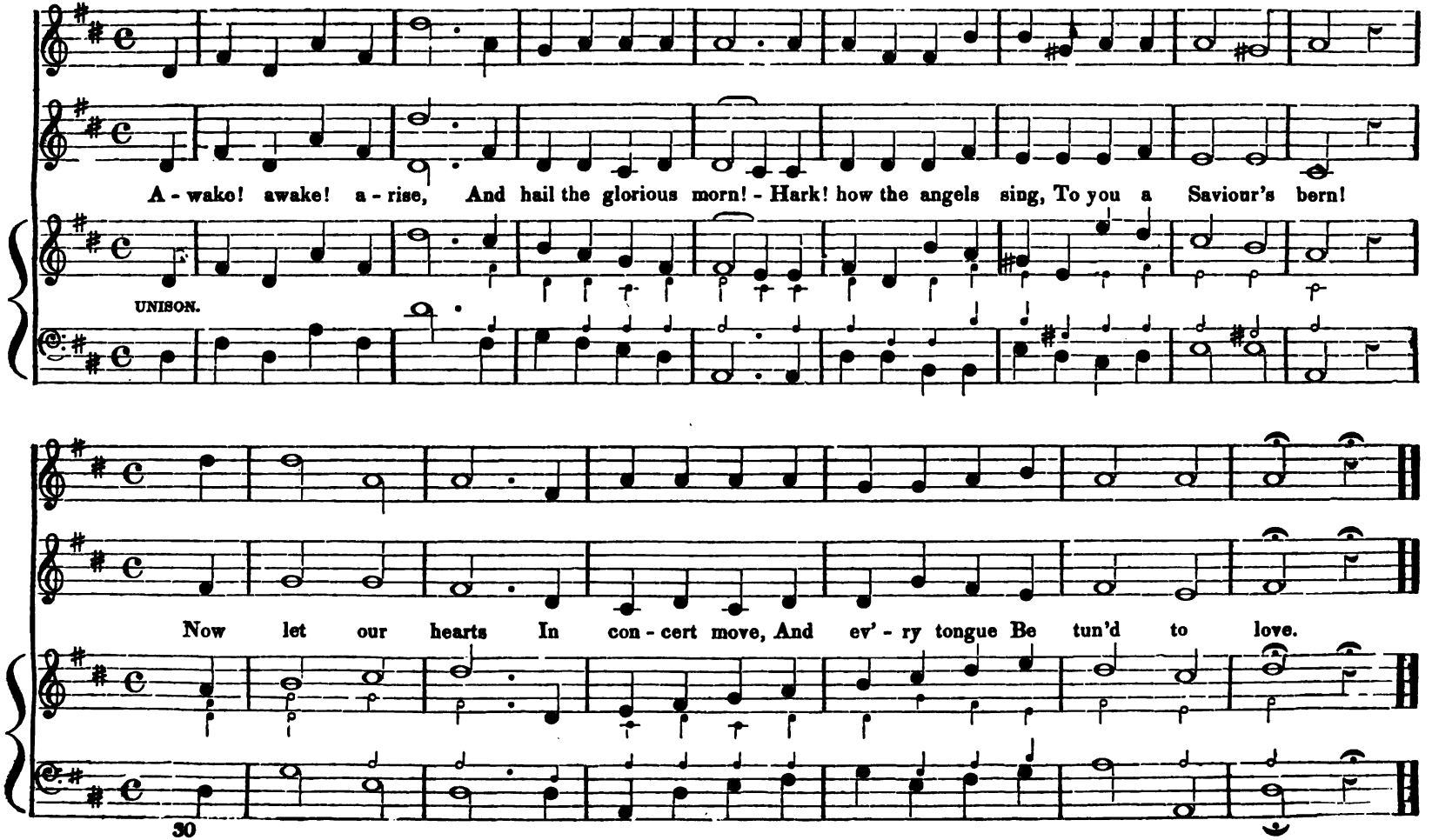
ALLEGRO.

SEBASTIAN BACH. H. M.

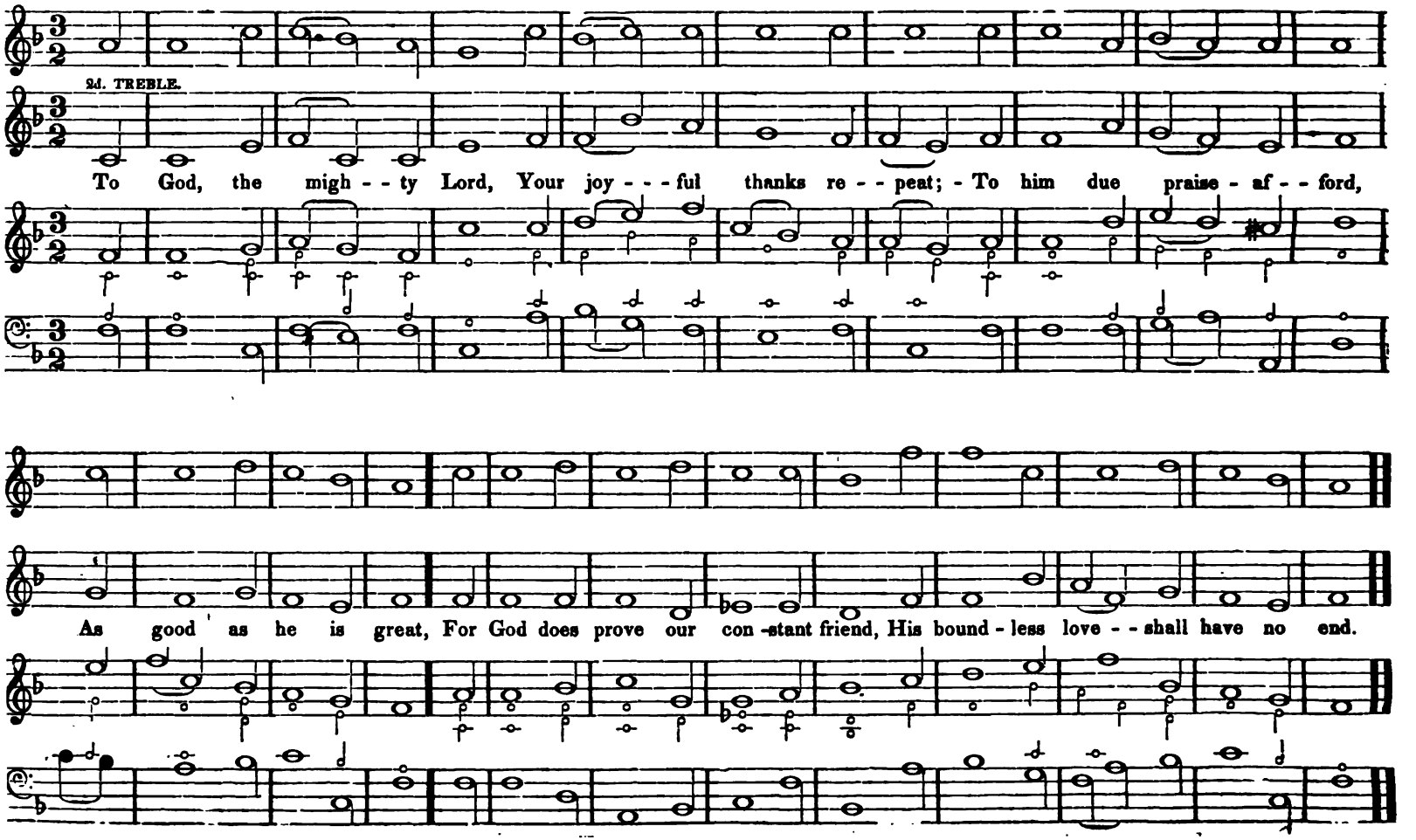
M #

From the American Harp.




A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!
UNISON.
Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.
30

34 ALLEGRO. **ST. PHILIP'S. H. M.** M # Lovesque.

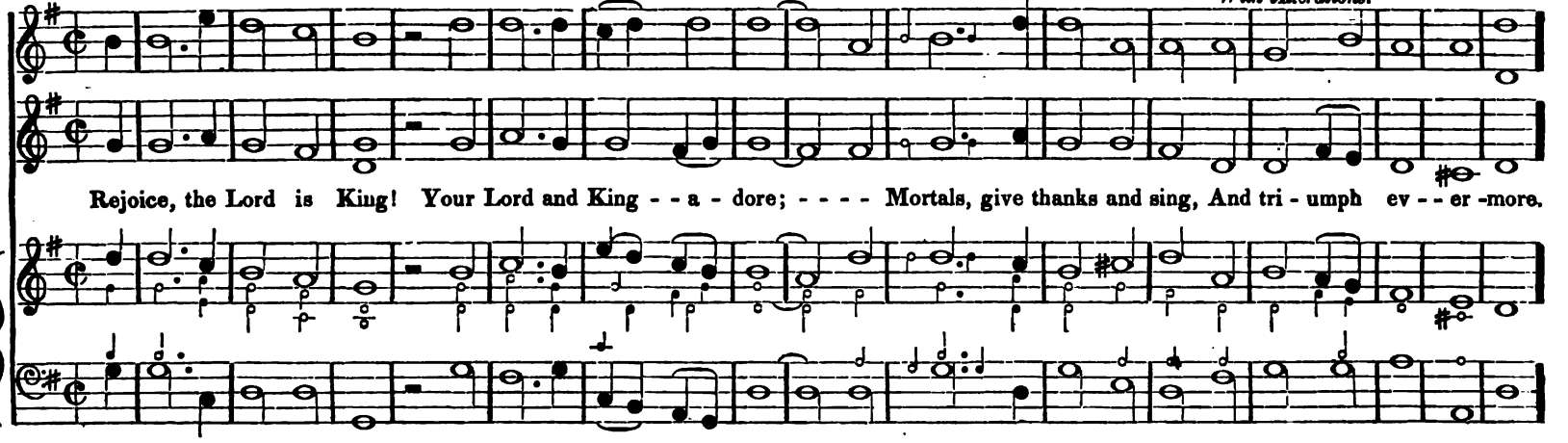


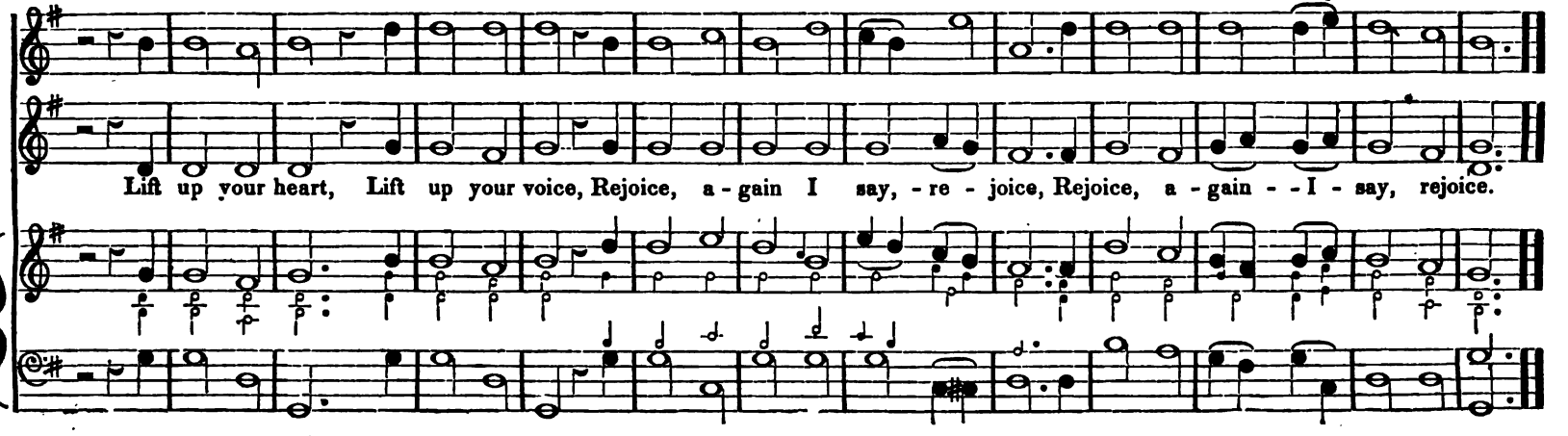
ALLEGRO VIVACE.

SOUTHBURY. H. M.

M #

From the Village Harmony. With Alterations.





UN POCO ALLEGRO.

SHAFTSBURY. H. M. M

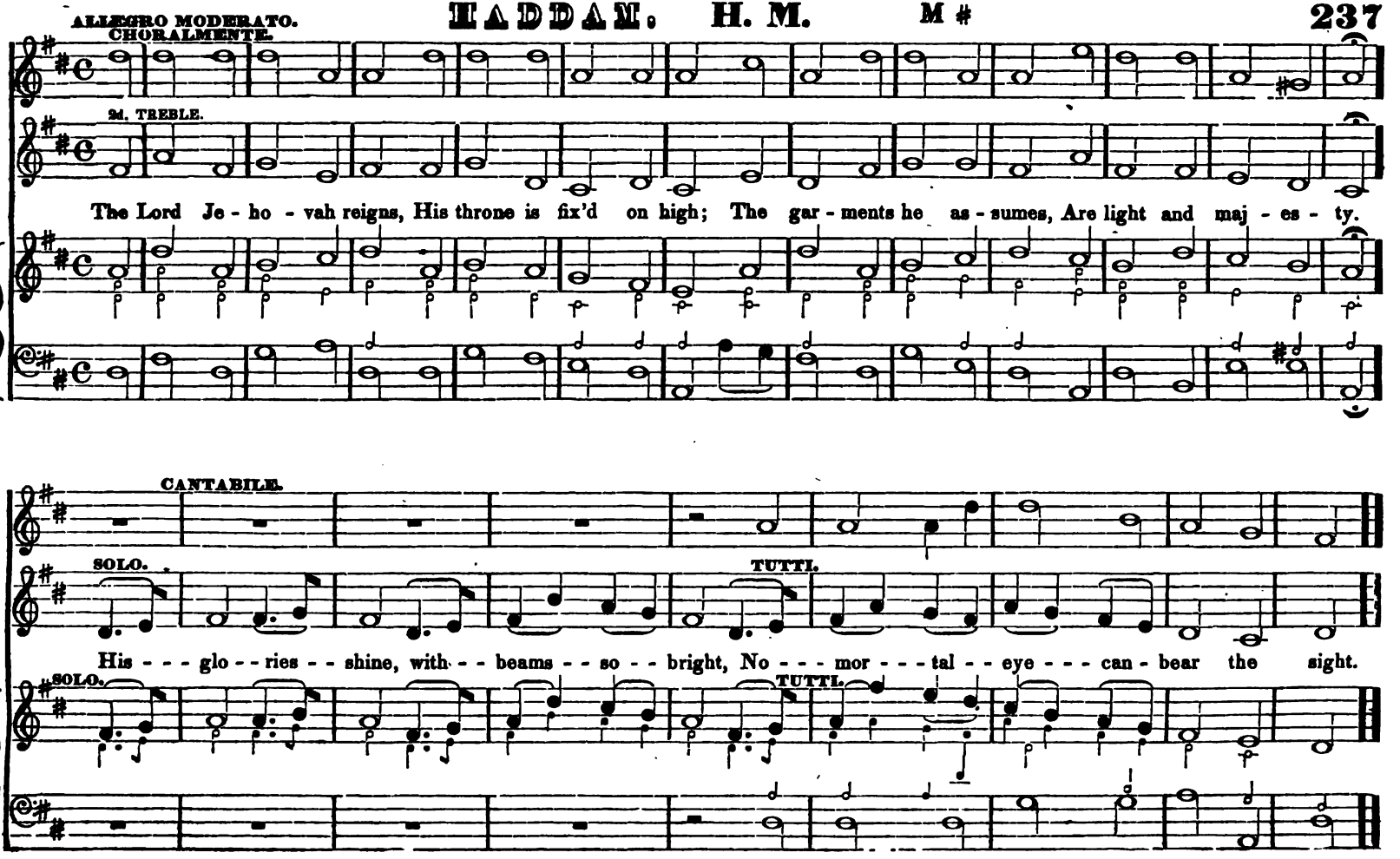
W. Barney.
From the Village Harmony.

2d TREBLE.

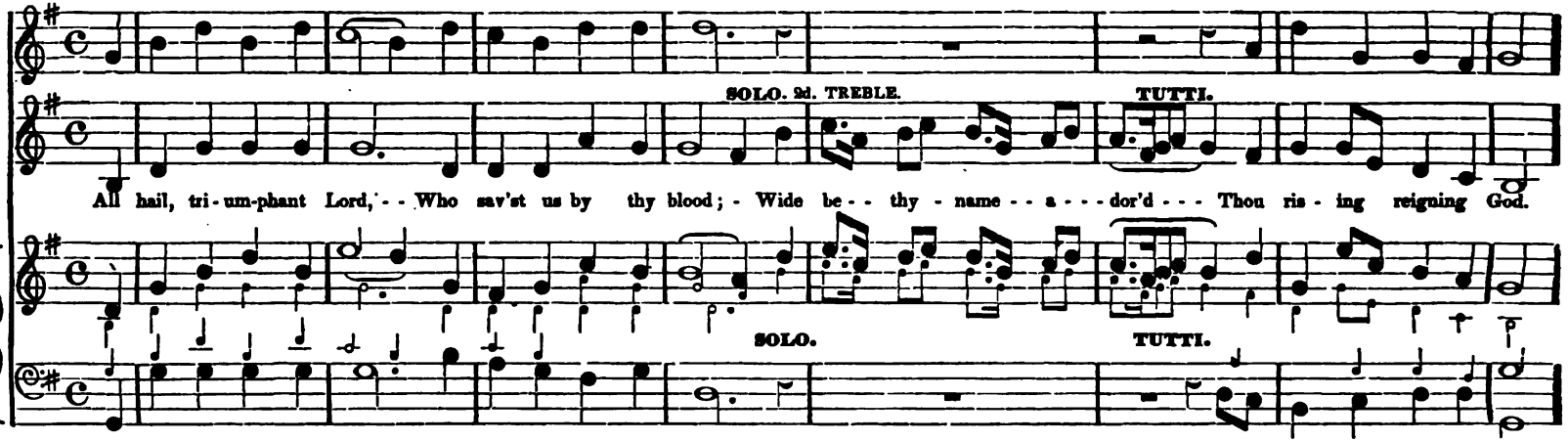
A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

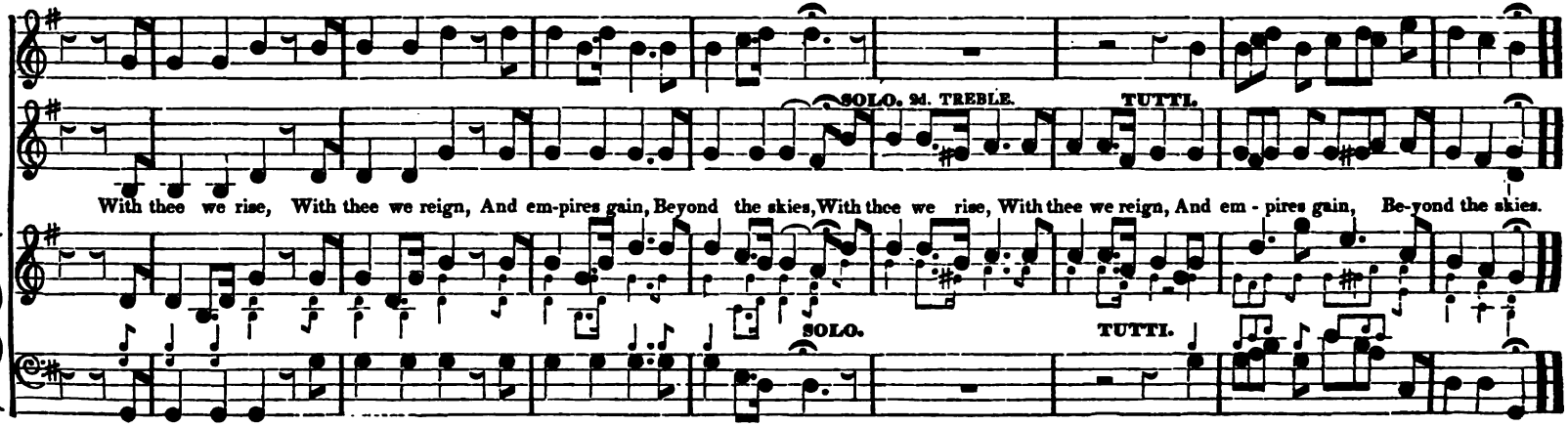
PIU ALLEGRO.

songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.


ALLEGRO MODERATO.
CHORALMENTE.
2d. TREBLE.
The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.
CANTABILE.
SOLO.
TUTTI.
His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - - tal - - eye - - - can - bear the sight.
SOLO.
TUTTI.

238 ALLEGRETTO. **WEYMOUTH. H. M.** M # R. Harrison.

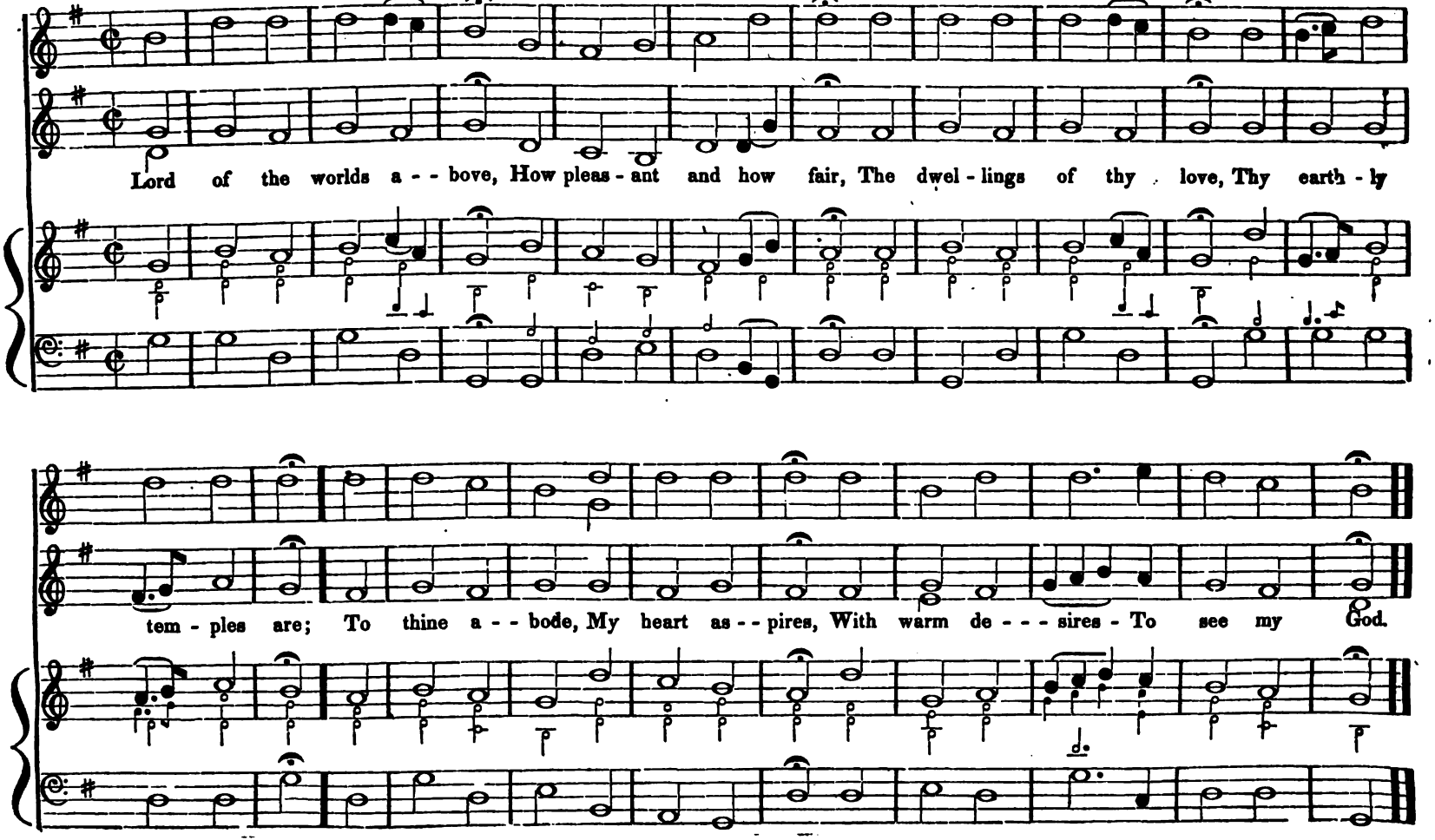




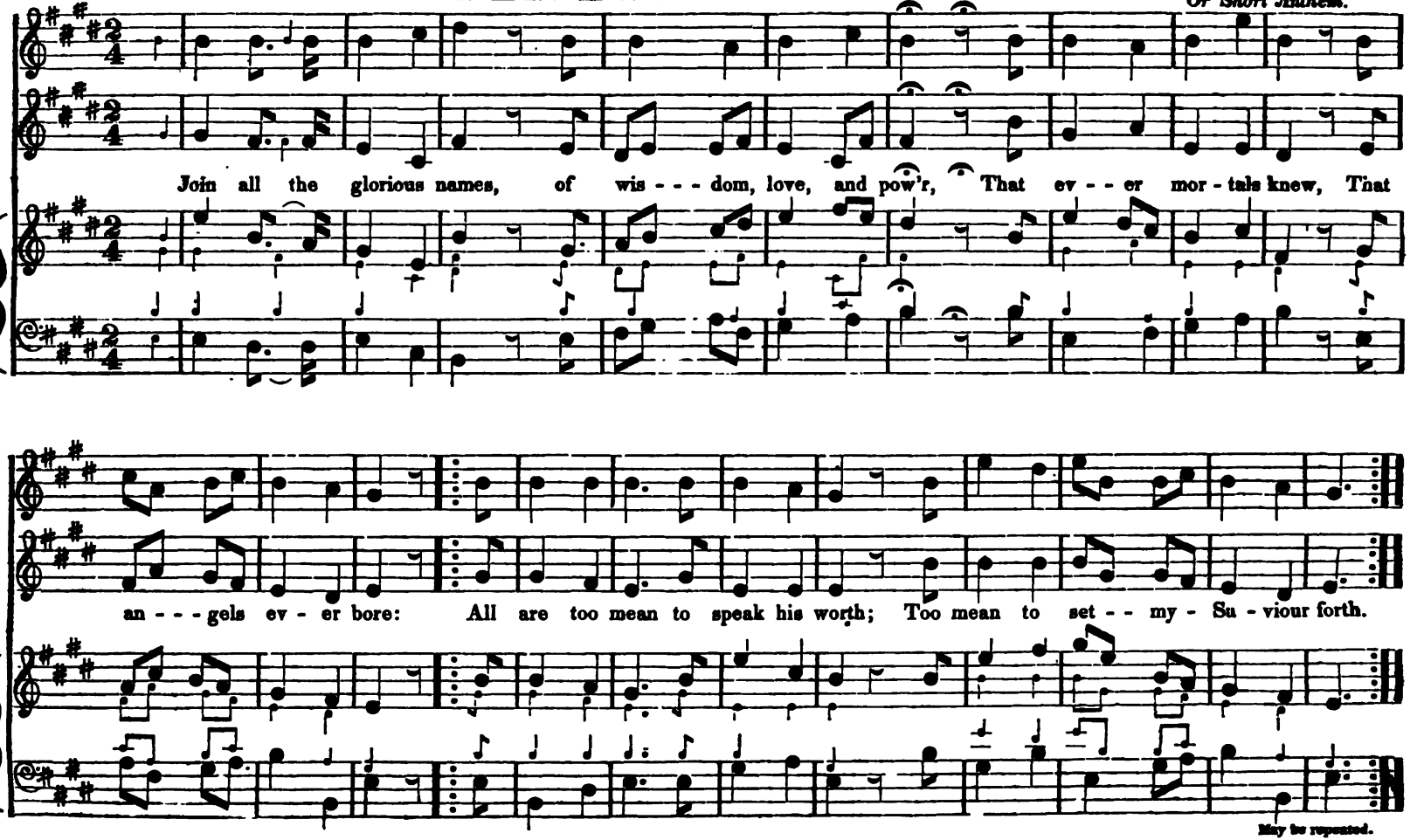
CHORAL.

BETHESDA. H. M. M

Dr. Green.

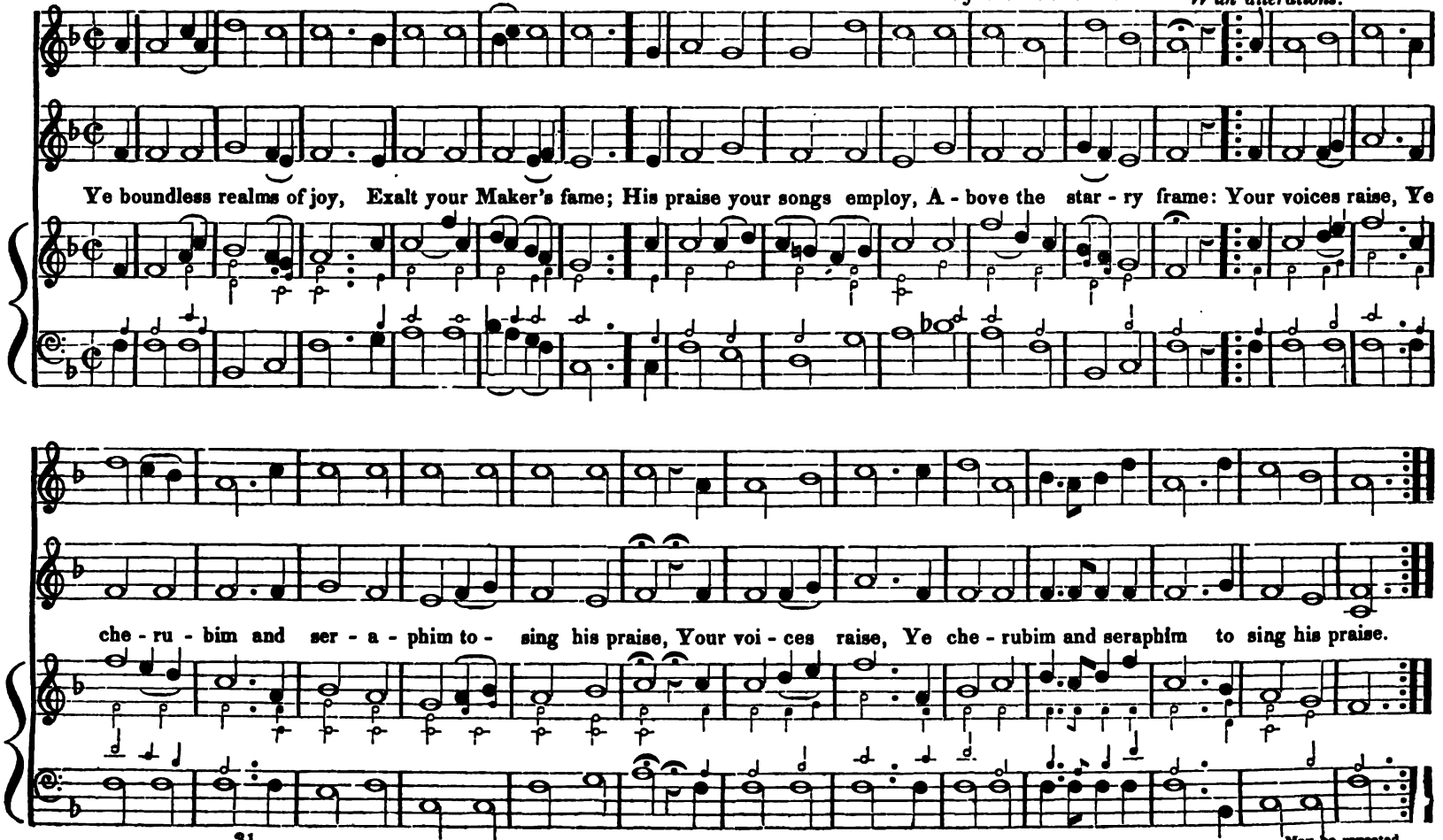


240 UN PÒCO ALLEGRETTO. **WARSAW. H. M.** M # Hymn. *Or Short Anthem.*

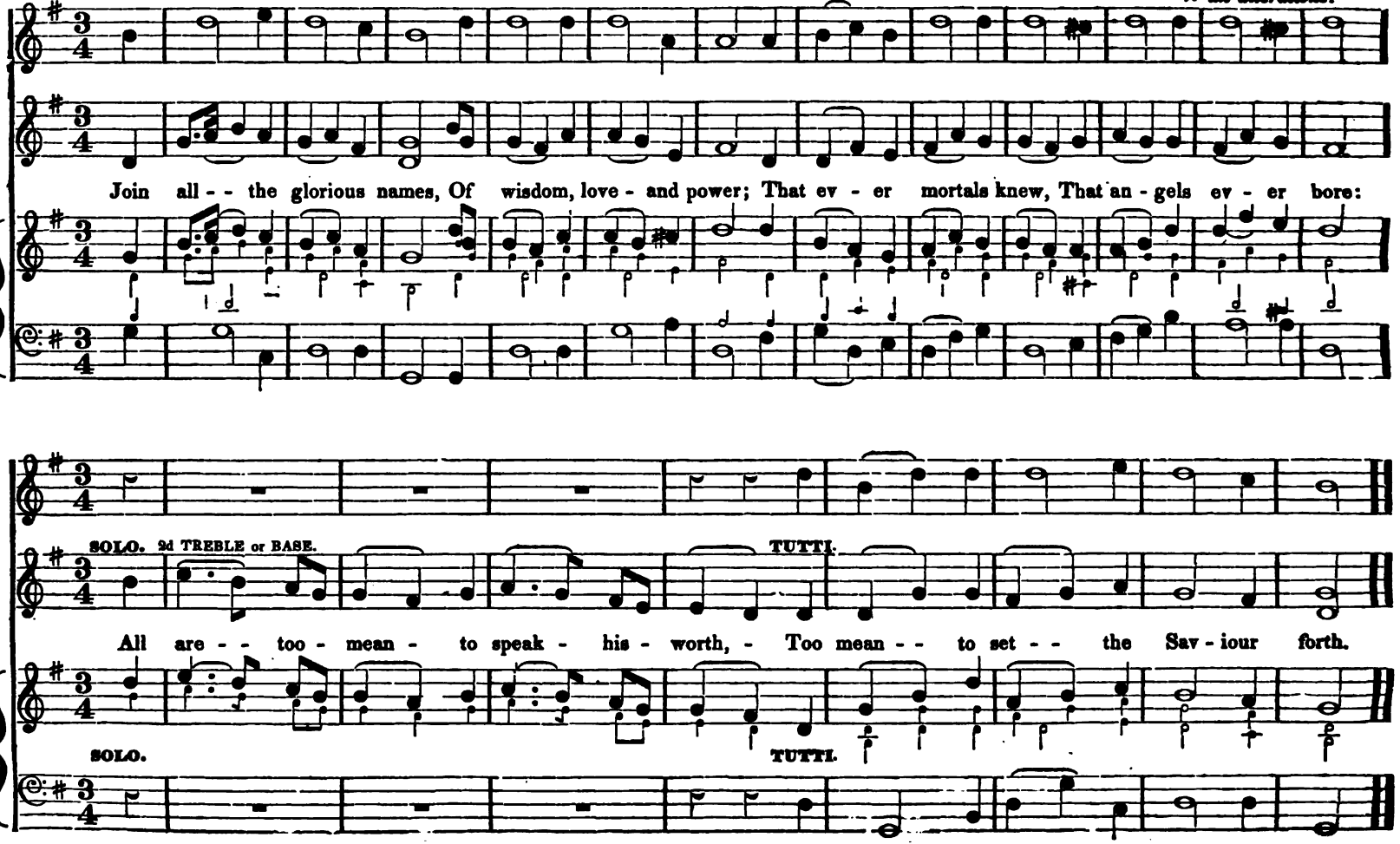


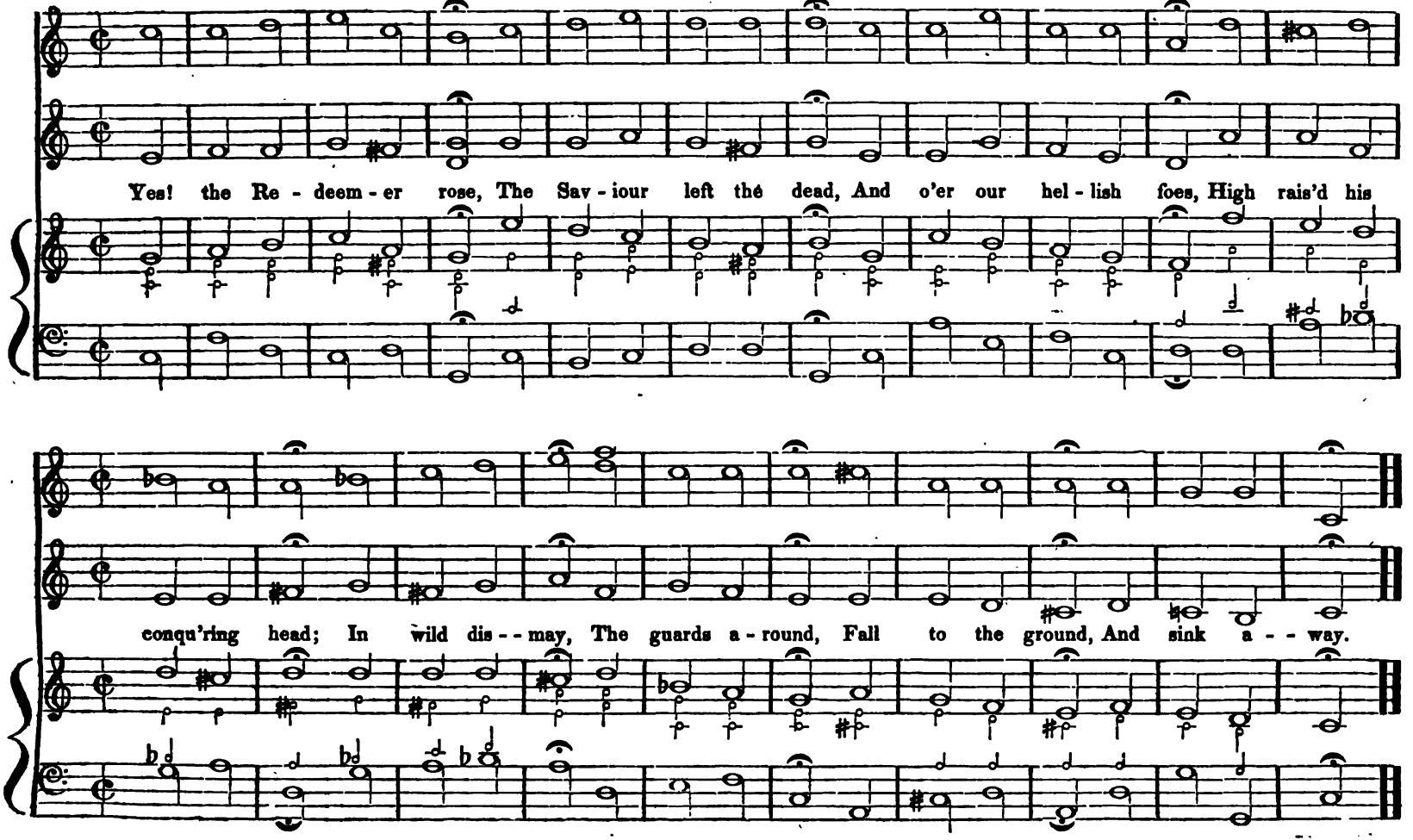
May be repeated.

ALLEGRO VIVACE. **AMHERST.** **H. M.** M # *Hymn or Short Anthem.* W. Billings. *With alterations.*

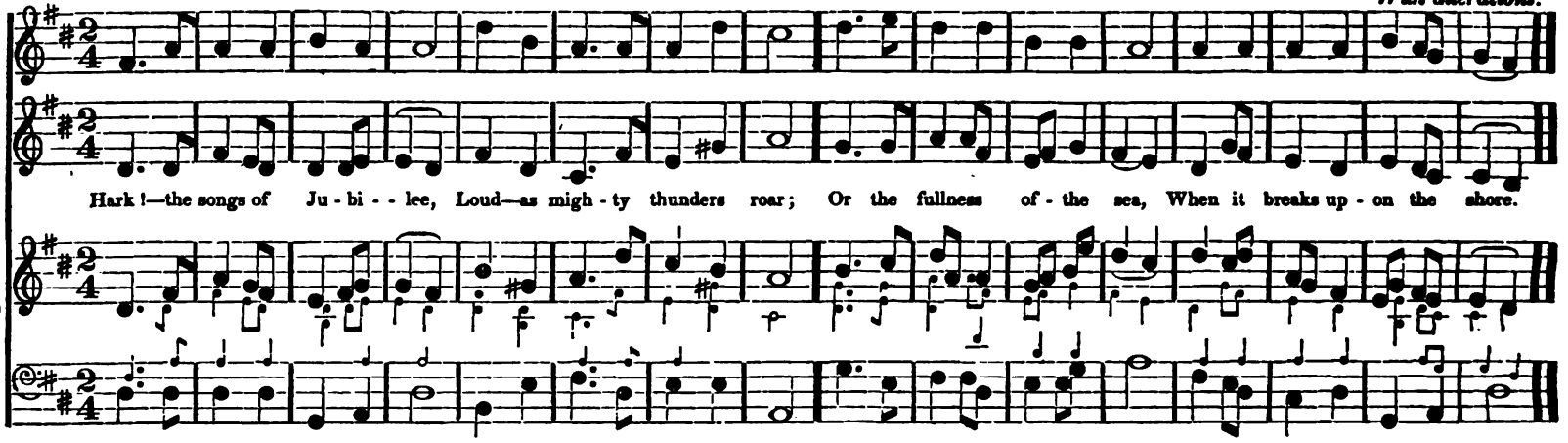


242 ALLEGRO MODERATO. **EAGLE STREET. H. M.** M # J. Smith. *With alterations.*

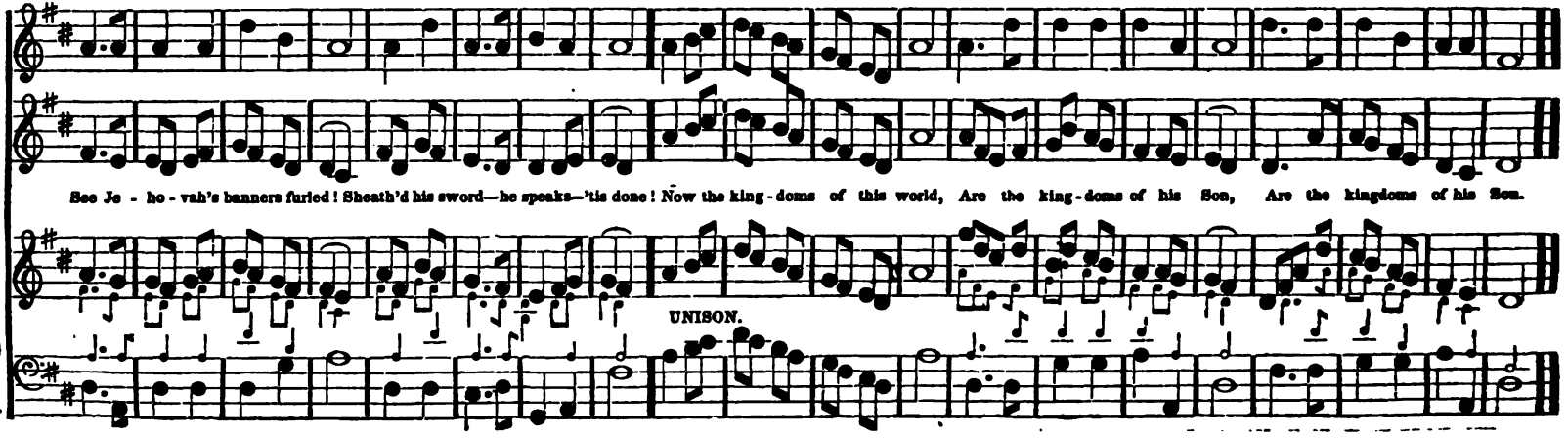



Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his
conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

244 ALLEGRO. **FALMOUTH.** Sevens. M # Two Stanzas. Dr. Madan. *With alterations.*



SECOND STANZA.



ALLEGRETTO.

HAMBURG, or Naples. Sevens. M #.

Pleyel. *Not original.*

2d TREBLE.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ar - dent cry, Frown not, lest I faint and die.

ALLEGRO.

PILTON, Old Sevens. M

Weldon.

2d TREBLE.

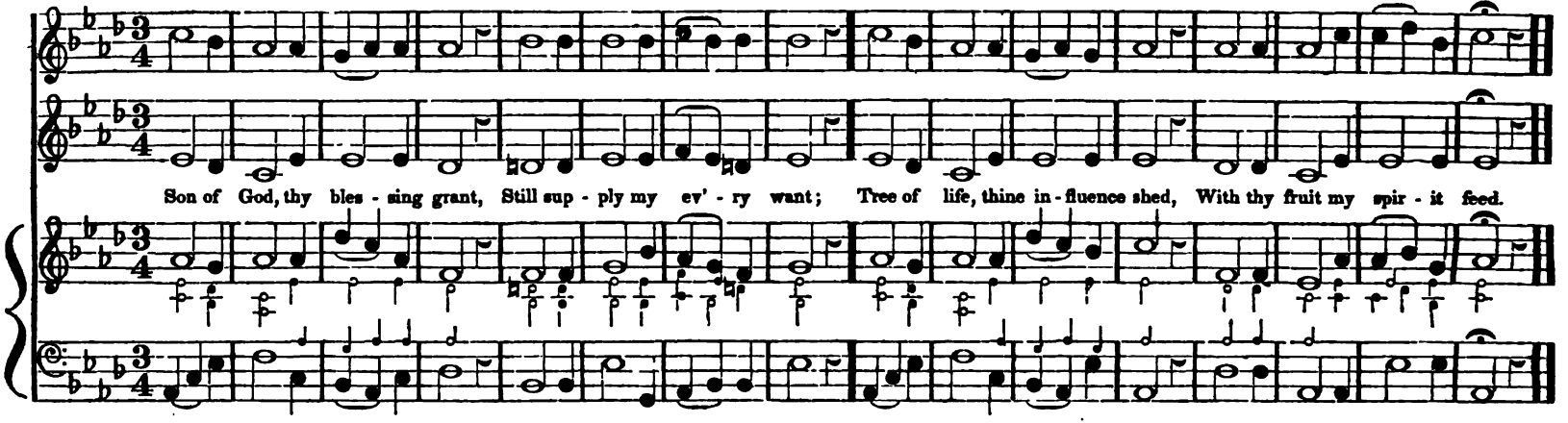
Praise to God, im - mortal praise, For the love that crowns our days; Bount'ous source of every joy, Let thy praise our tongues employ.

UN POCO ALLEGRETTO.

WESSELY.

Sevens. M #

From the American Harp.

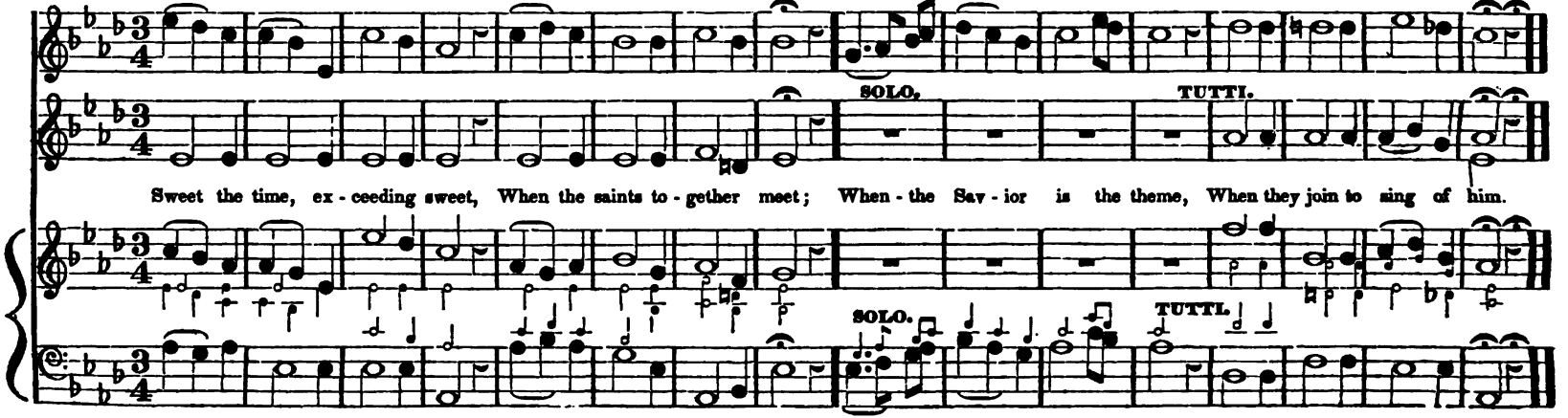


UN POCO ALLEGRETTO.

BEETHOVEN.

Sevens. M #

From the American Harp.



UN POCO ALLEGRO.

HAMPTON. Sevens. or 7's. 6 lines. M

B. Milgrove. *With alterations.*

7's. 6 l. Angels roll the rock a - way, Death yield up thy mighty prey; See! he rises from the tomb, Glowing with im - mortal bloom.

7's. Fine.

7's. Praise to God, immortal praise, For the love that crowns our lays; Bounteous source of ev'ry joy, Let thy praise our tongues employ.

SOLO. 2d TREBLE or TENOR.

TUTTI.

Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - - le - - lu - jah, praise the Lord.

SOLO.

TUTTI.

ALLEGRO. **TAMWORTH.** 8's. & 7's. or 8, 7, 4. M # C. Lockhart.

8, 7, 4. Guide me, O thou great Je - ho - vah, Pilgrim through this bar - ren land: FINE.

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand; Bread of heaven, bread of heav - en feed me till I want no more.

UNISON. FINE.

8's, & 7's. Praise to Thee thou great Cre-a - tor, Praise to Thee from ev' - ry tongue; Join my soul with ev'ry crea - ture, Join the ev - er - last - ing song.

ALLEGRETTO. **GREENVILLE.** 8's. & 7's. or 8, 7, 4. M # Rousseau.

FINE. D. Cp.

Gent - ly, Lord, O gent - ly lead us, Thro' this low - ly vale of tears, And, O Lord in mer - cy give us, Thy rich grace in all our fears.
Oh re - fresh us, O re - fresh us, O re - fresh us with thy grace.

FINE. D. Cp.

TURIN. Sevens. M

F. Giardini.
From the Village Harmony.

ALLEGRO MODERATO.

2d. TREBLE.

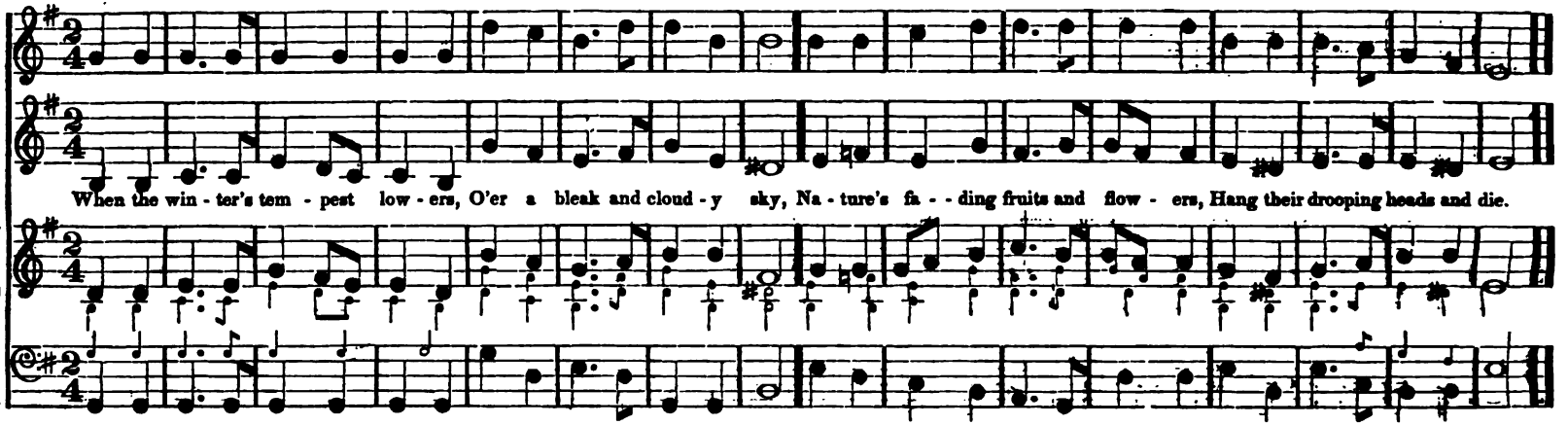
Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,

SOLO. TUTTI.

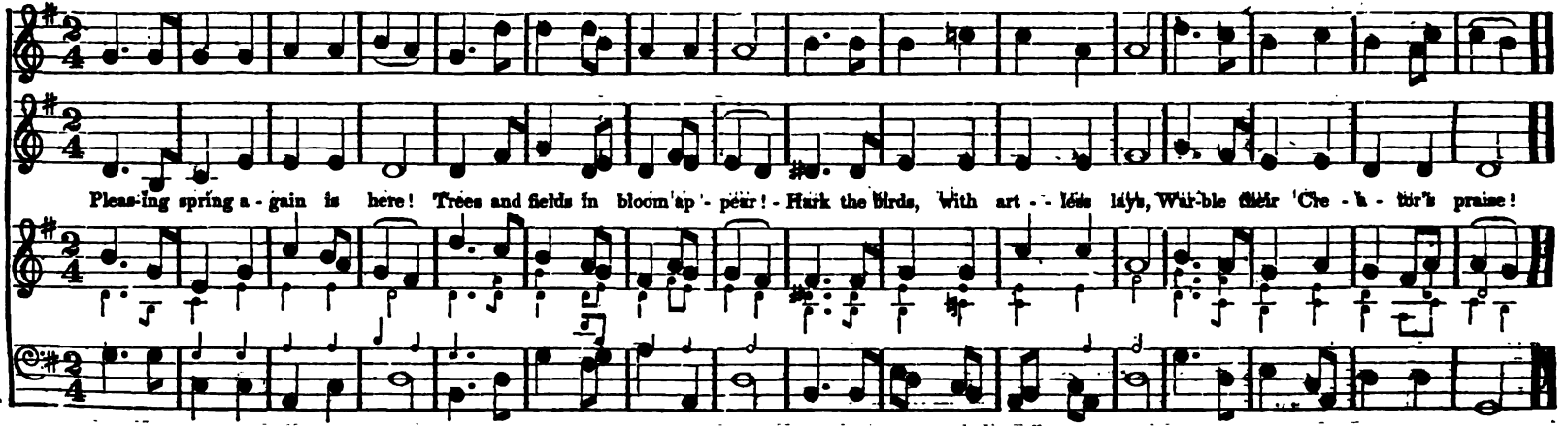
With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed.

SOLO. TUTTI.

250 ANDANTINO QUASI ALLEGRETTO. **OLD JERAULD.** 8's. & 7's. M # *From the American Harp.*

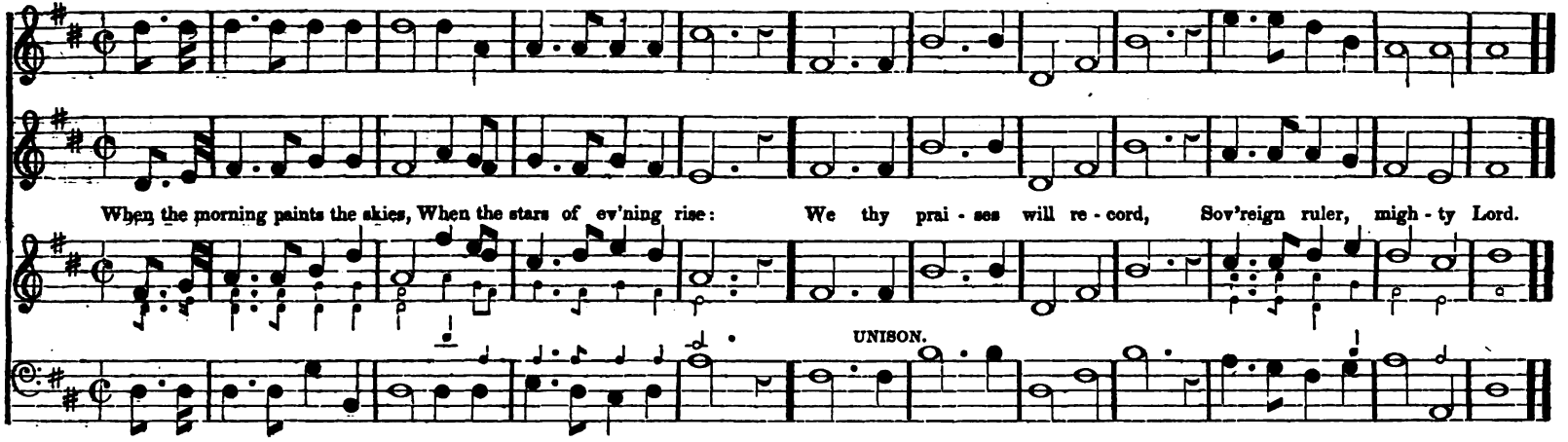


UN POCO ALLEGRO. **GREEN VALLEY.** Sevens. M # *From the American Harp.*



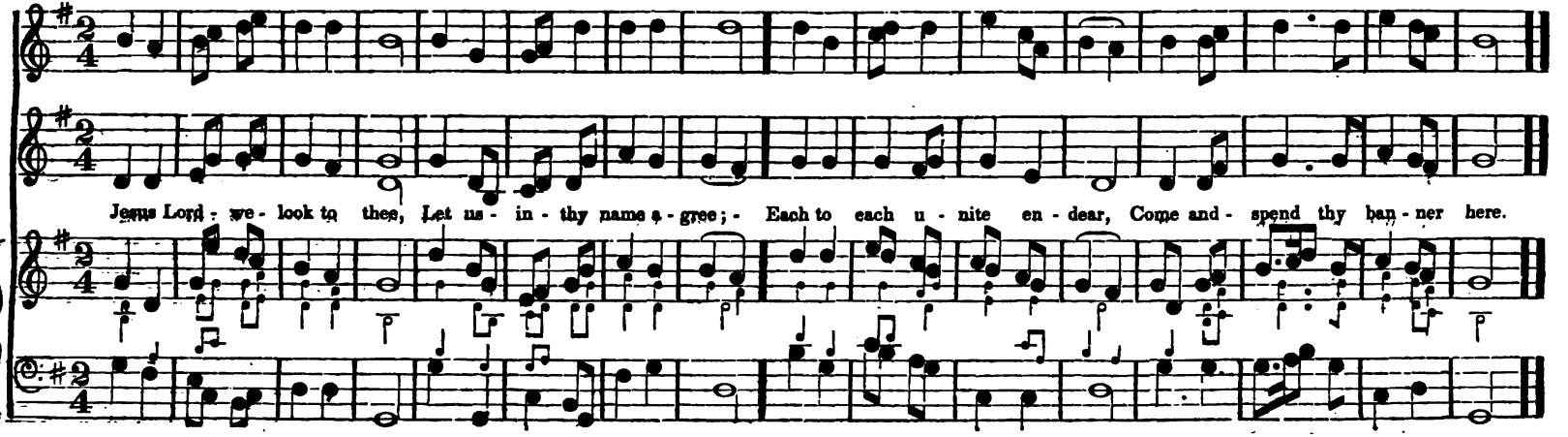
ALLEGRO ASSAI.

WASHINGTON STREET. Sevens. M # Peculiar Style.



ALLEGRETTO.
QUASI ANDANTINO.

BLUE TOWN. Sevens. M

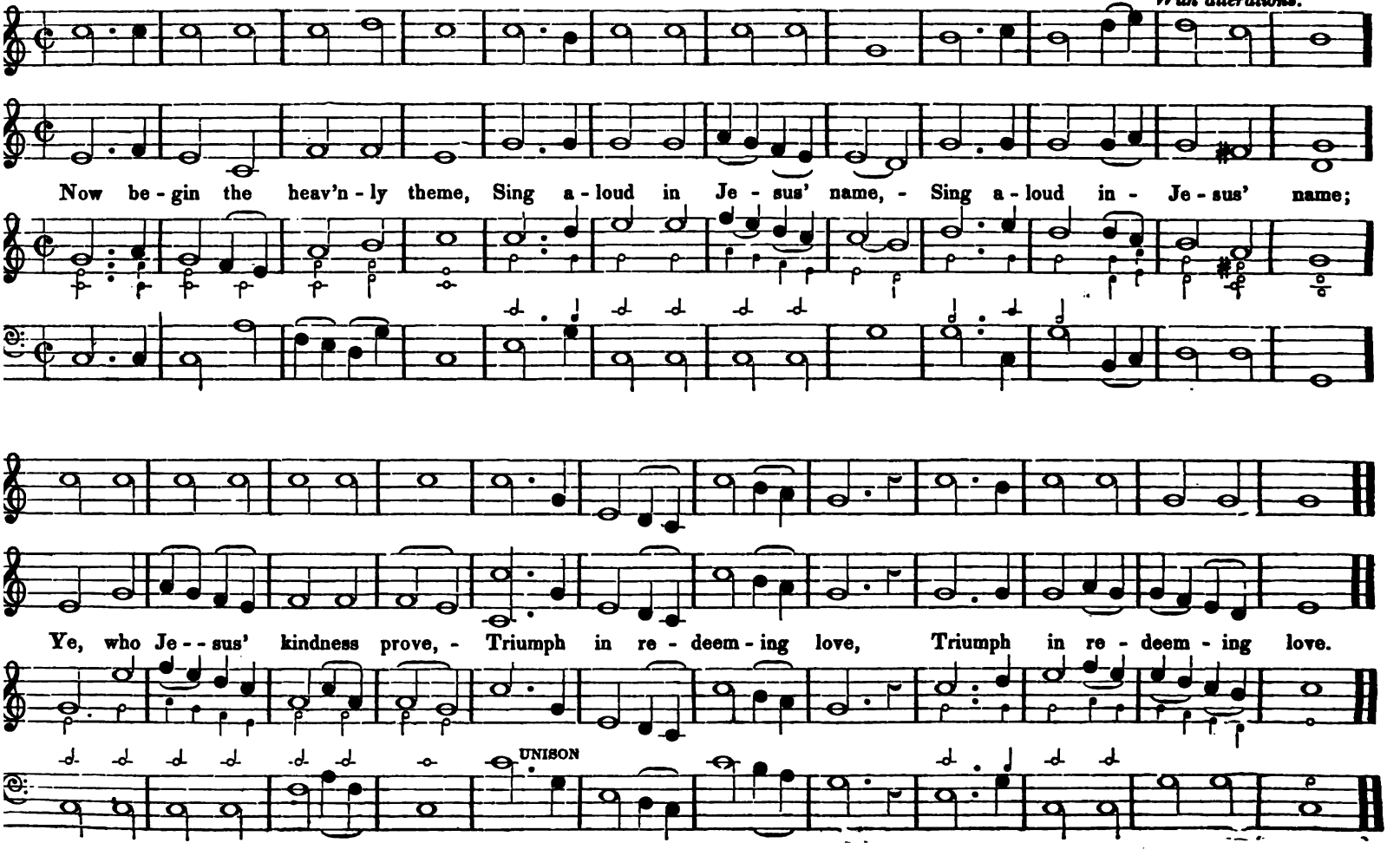


ALLEGRO VIVACE.

REDEEMING LOVE.

Sevens. M #

Dr. Morgan.
With alterations.

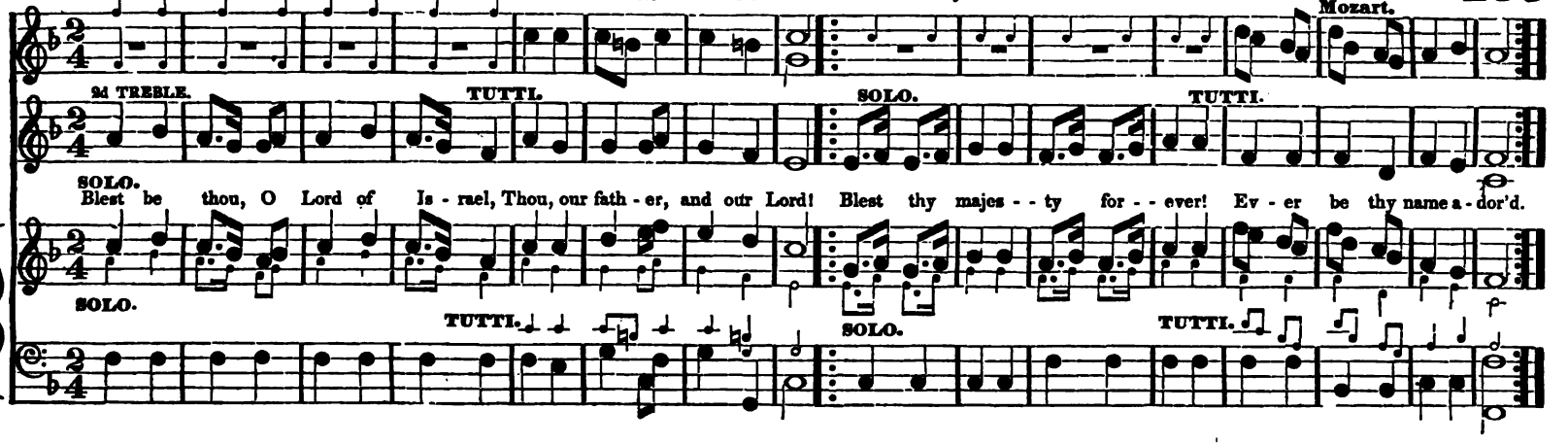


ALLEGRETTO MODERATO.

SICILIAN HYMN.

Sevens, or 8's. & 7's. M #

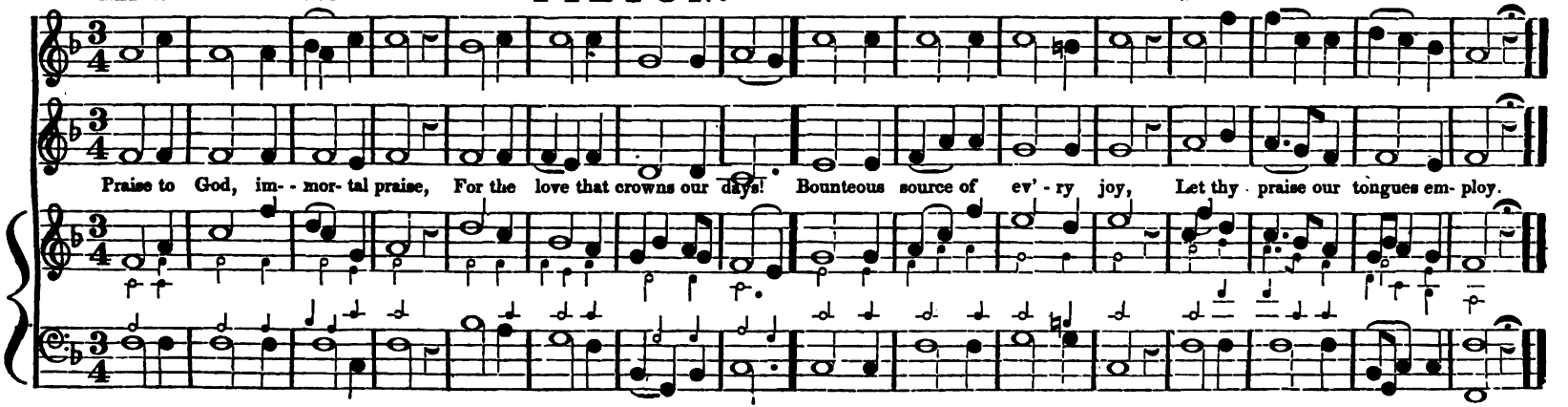
A Latin Hymn by Mozart.



ALLEGRO MODERATO.

PILTON.

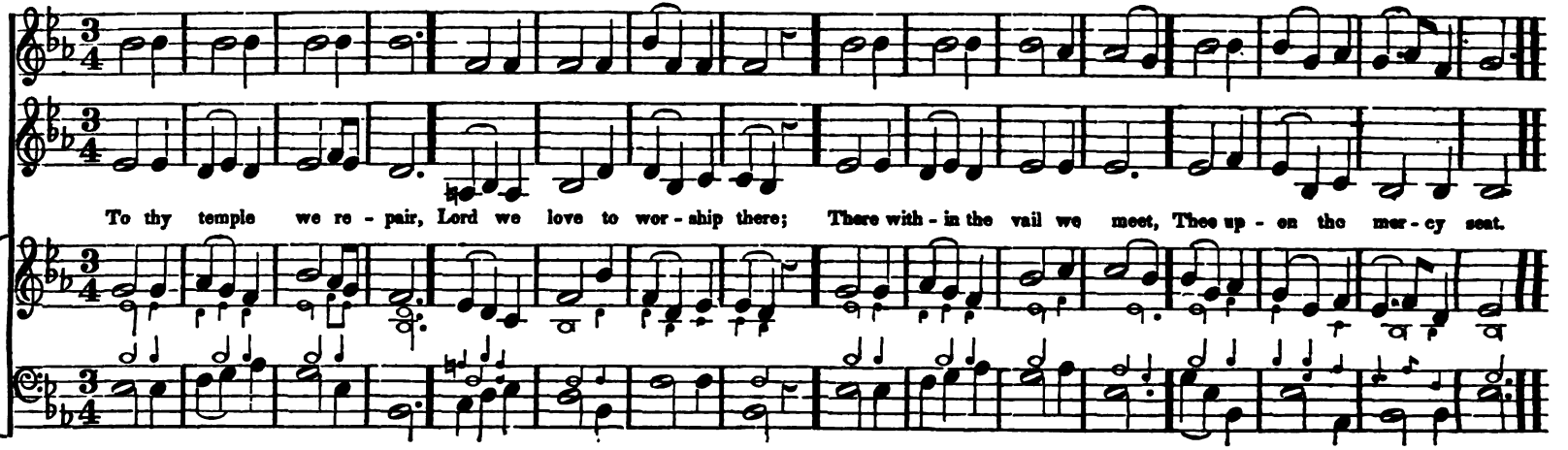
NEW Sevens. M #



MODERATO.

PILGRIM'S HYMN.

Sevens. M #

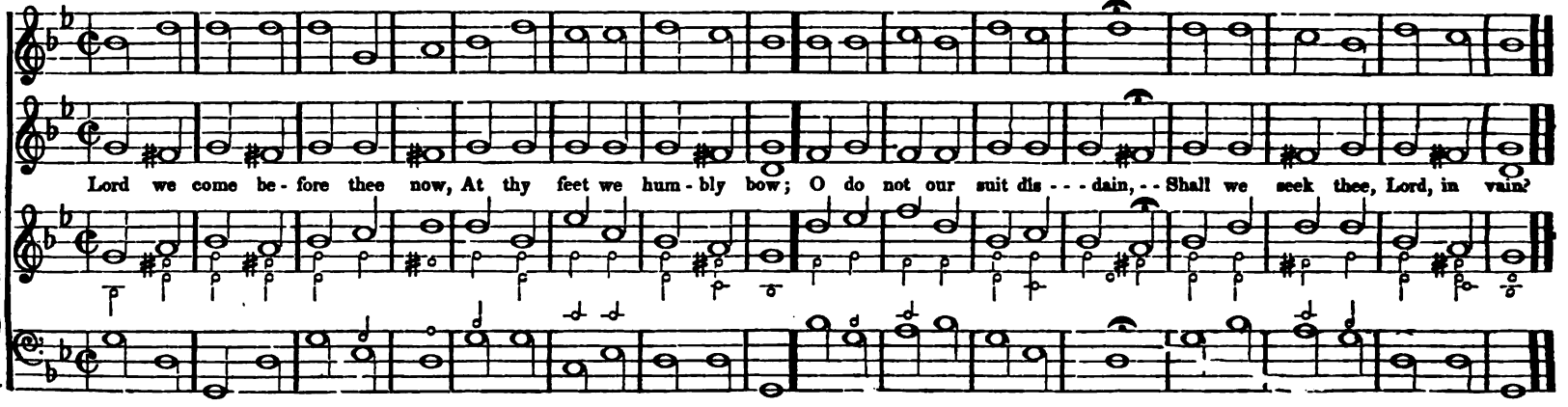


CHORAL.

FAIRFAX.

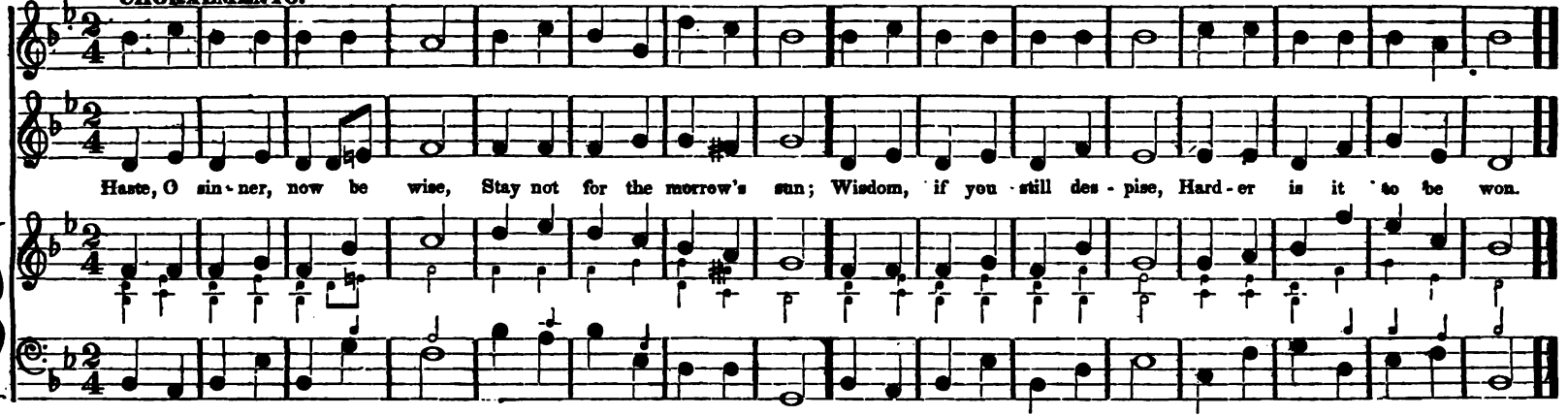
Sevens. M b

The original Choral.



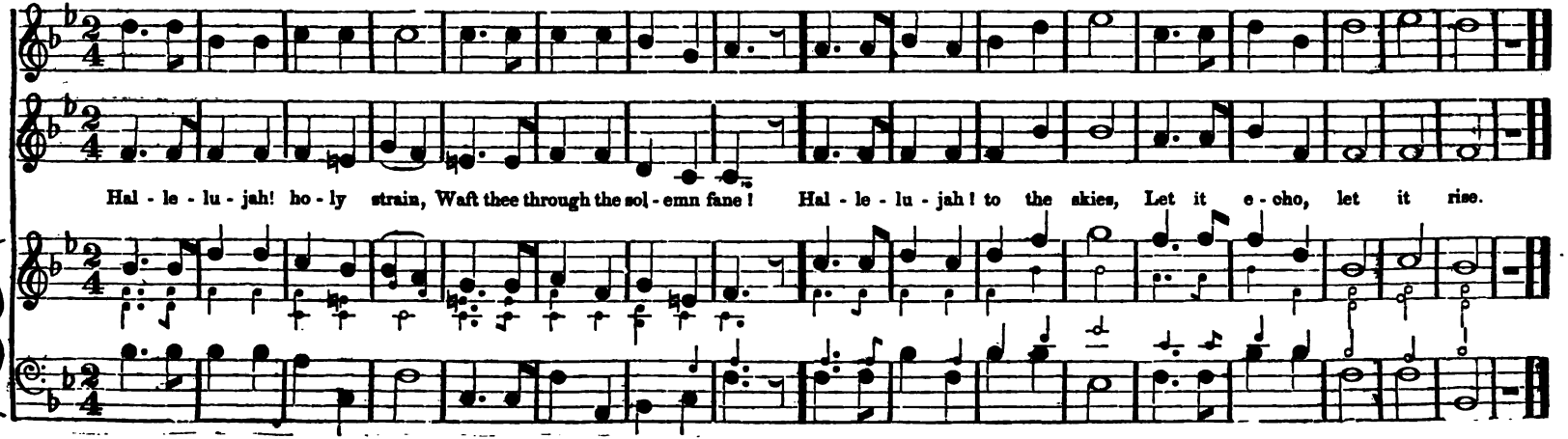
UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET. Sevens. M

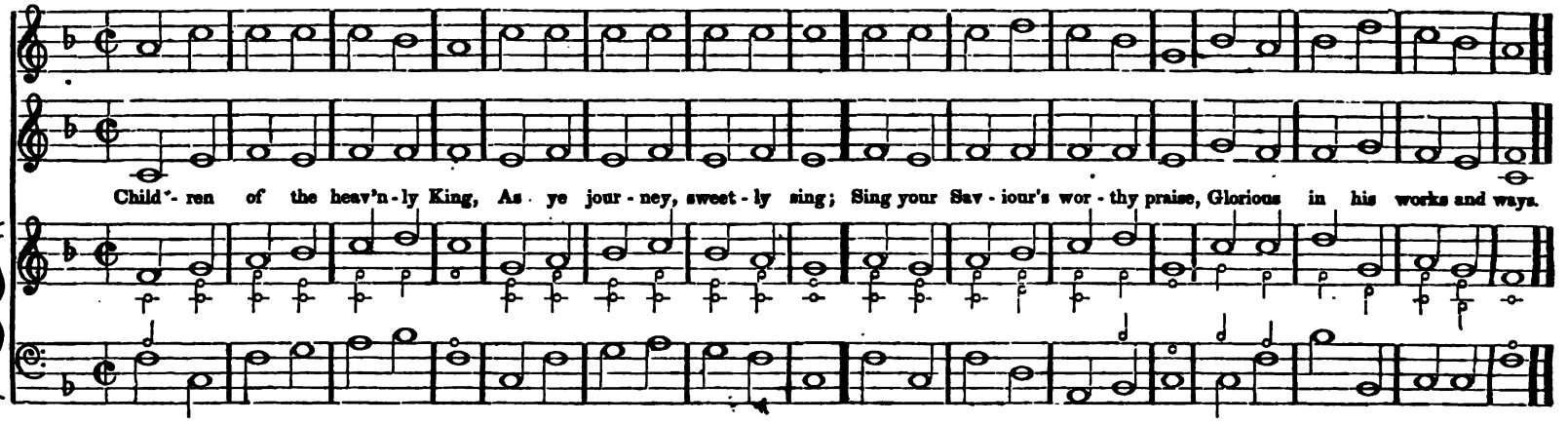


ALLEGRETTO.

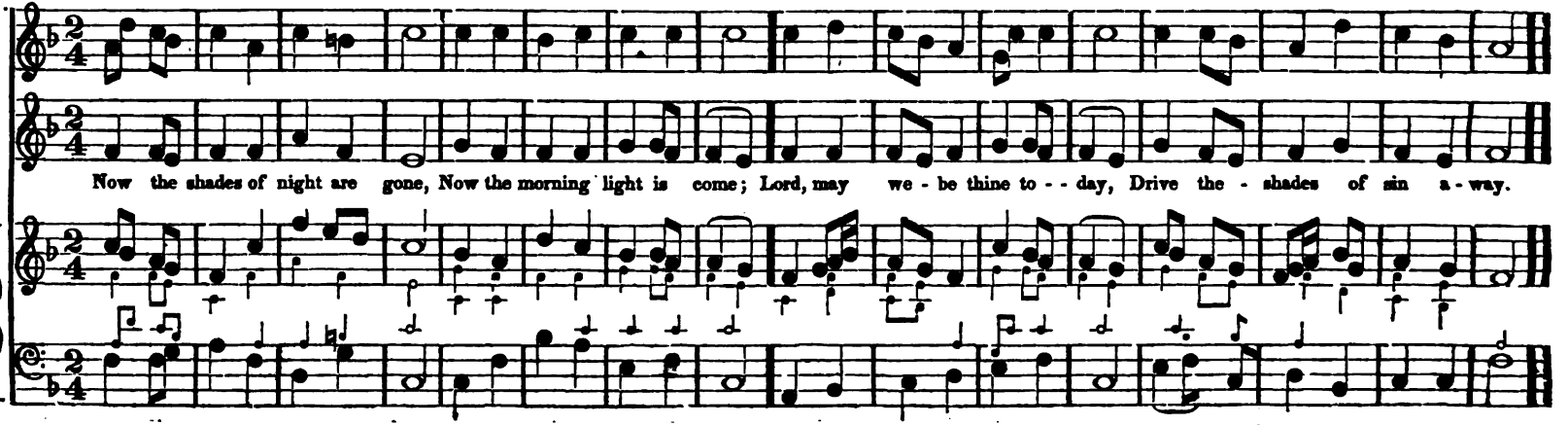
BARTRAM. Sevens. M

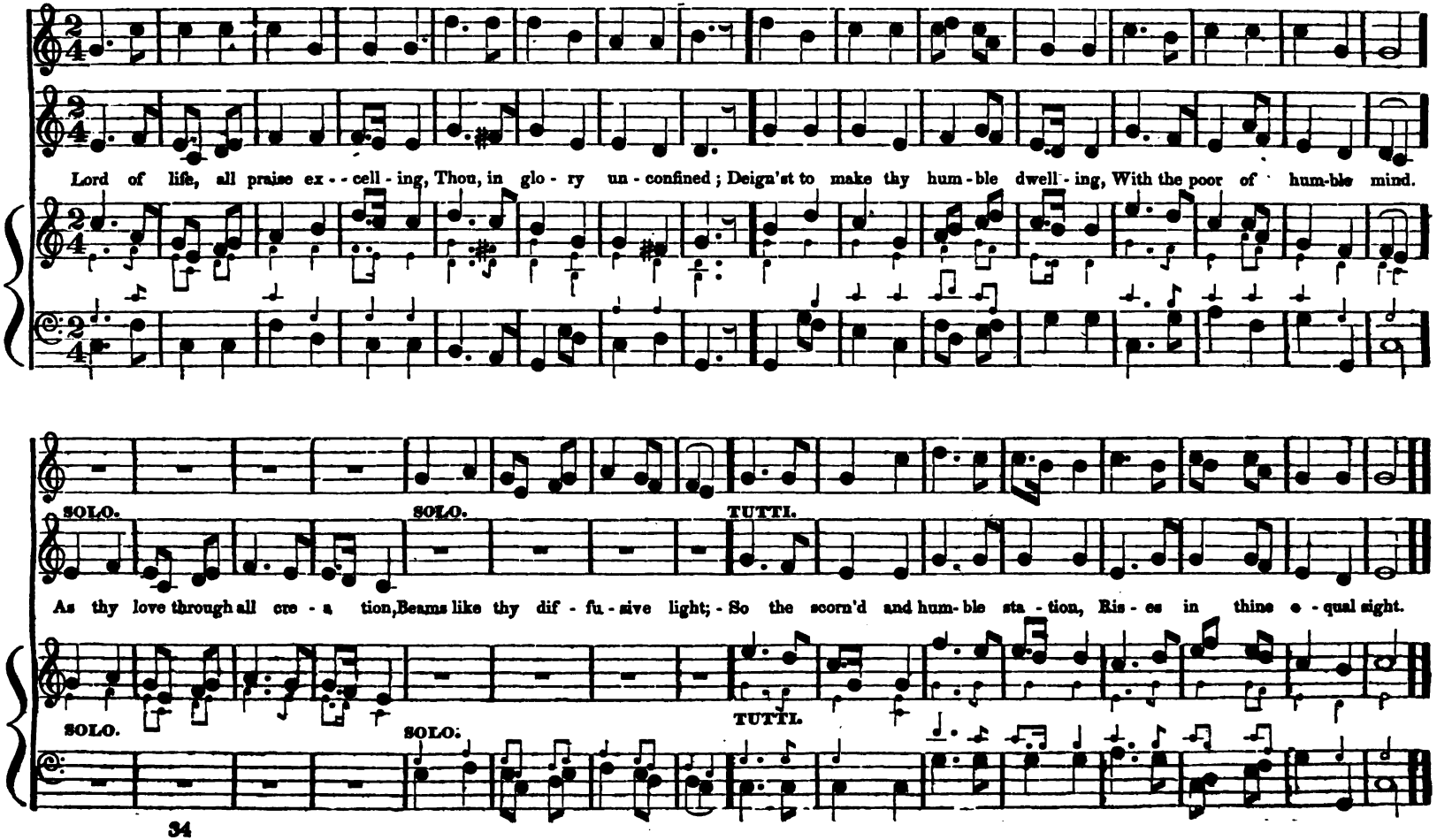


256 CHORAL. **PILGRIM.** Sevens. M #.

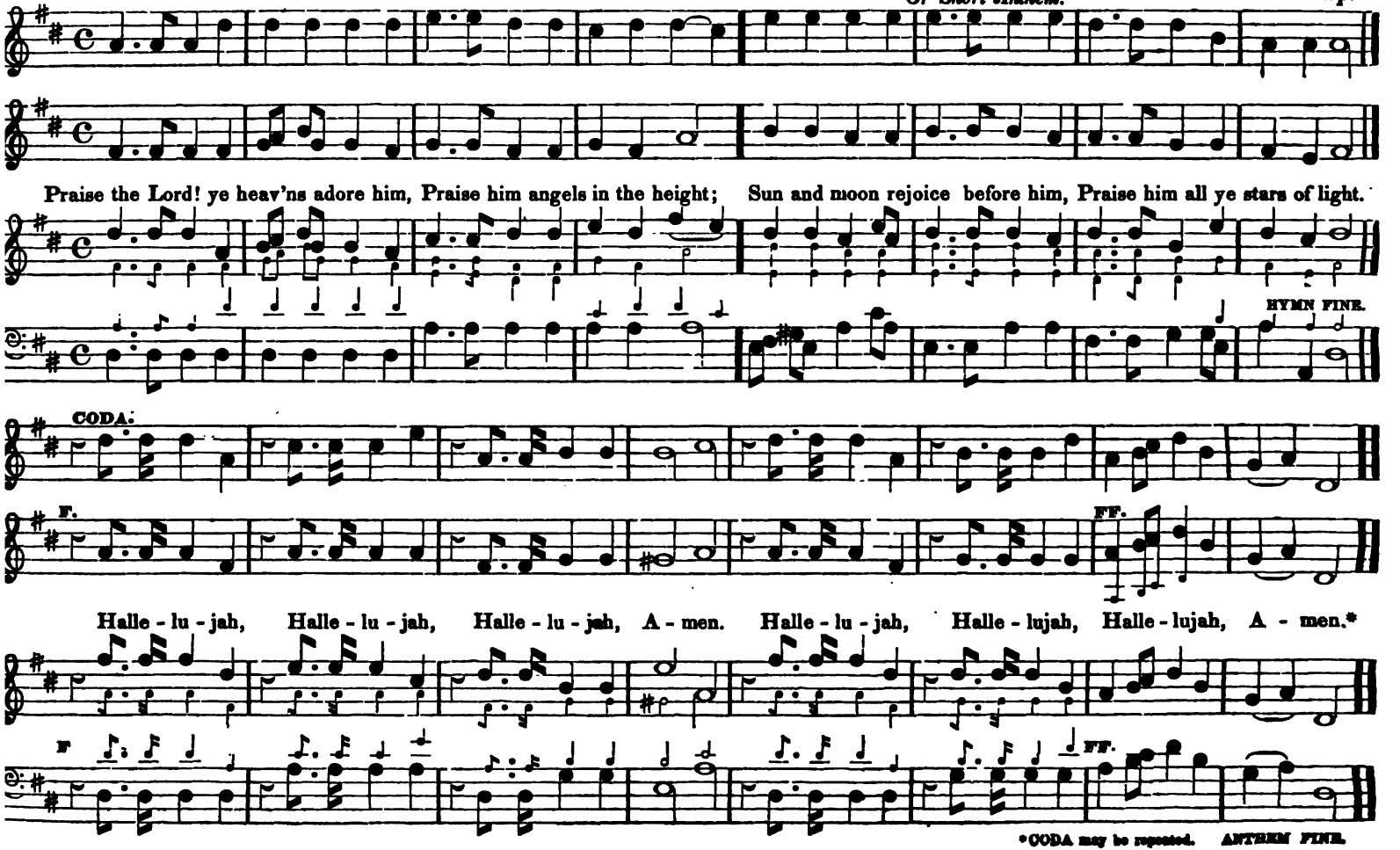


ALLEGRETTO. **ALCESTER.** Sevens. M #



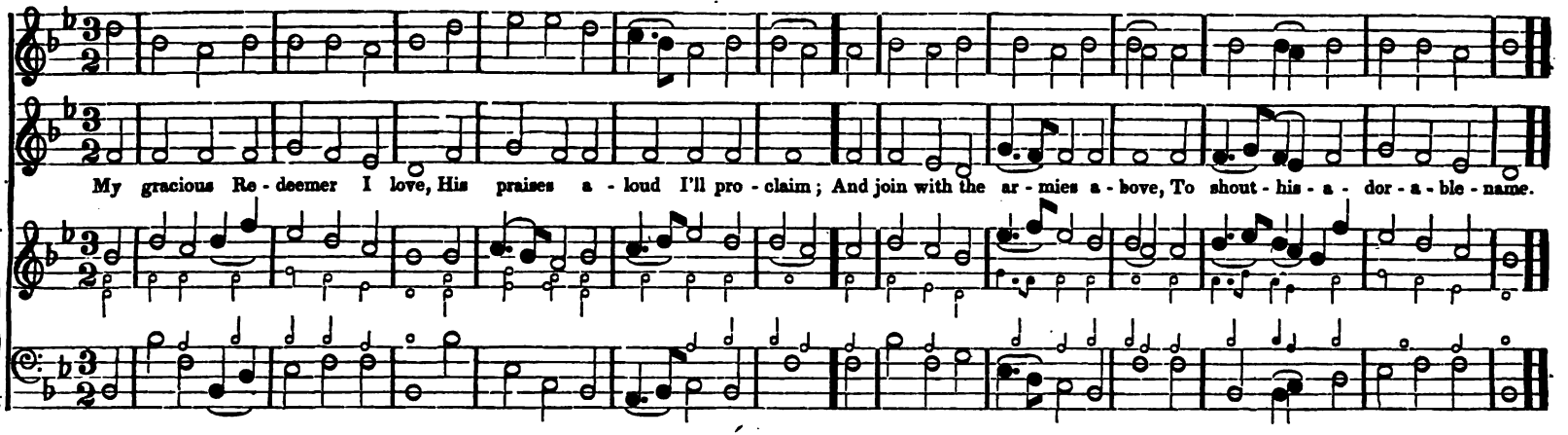

Lord of life, all praise ex - - cell - ing, Thou, in glo - ry un - confined; Deign'st to make thy hum - ble dwell - ing, With the poor of hum-ble mind.
SOLO.
SOLO.
TUTTI.
As thy love through all cre - a tion, Beams like thy dif - fu - sive light; - So the scorn'd and hum - ble sta - tion, Ris - es in thine e - qual sight.
SOLO.
SOLO.
TUTTI.

ALLEGRO ASSAI. MEHUL. 8's. & 7's. M # Hymn. *Or Short Anthem.* *From the American Harp.*

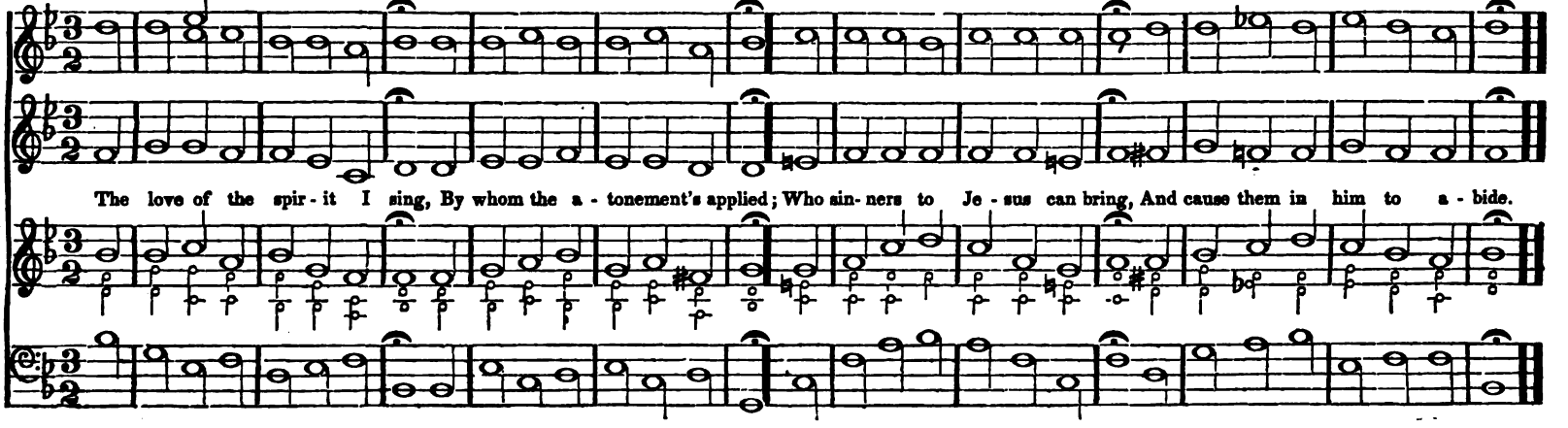


*CODA may be repeated. ANTHEM FINE.

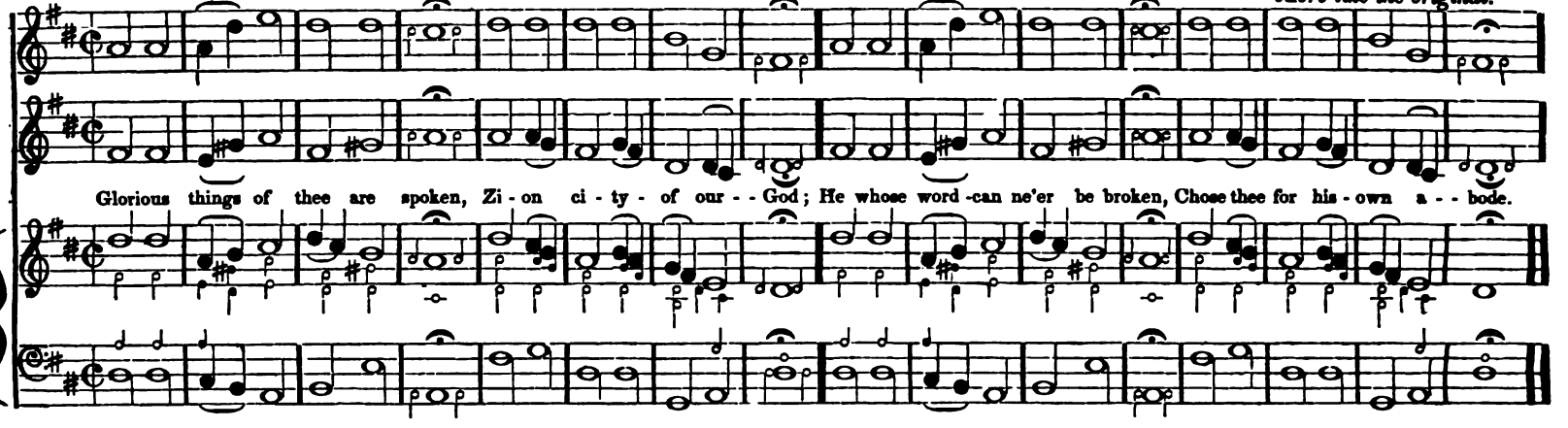
ALLEGRO. **WANWORTH.** Eights. M # Harwood.



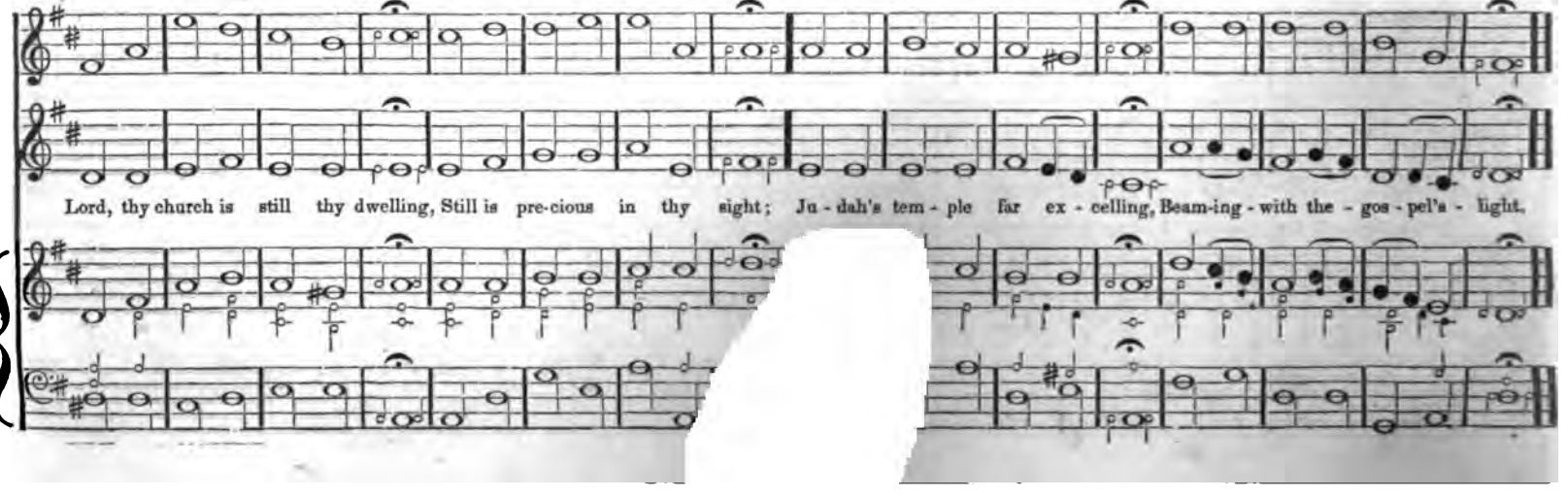
CHORAL. **PUNT DELGADA.** Eights. M # *From the American Harp.*

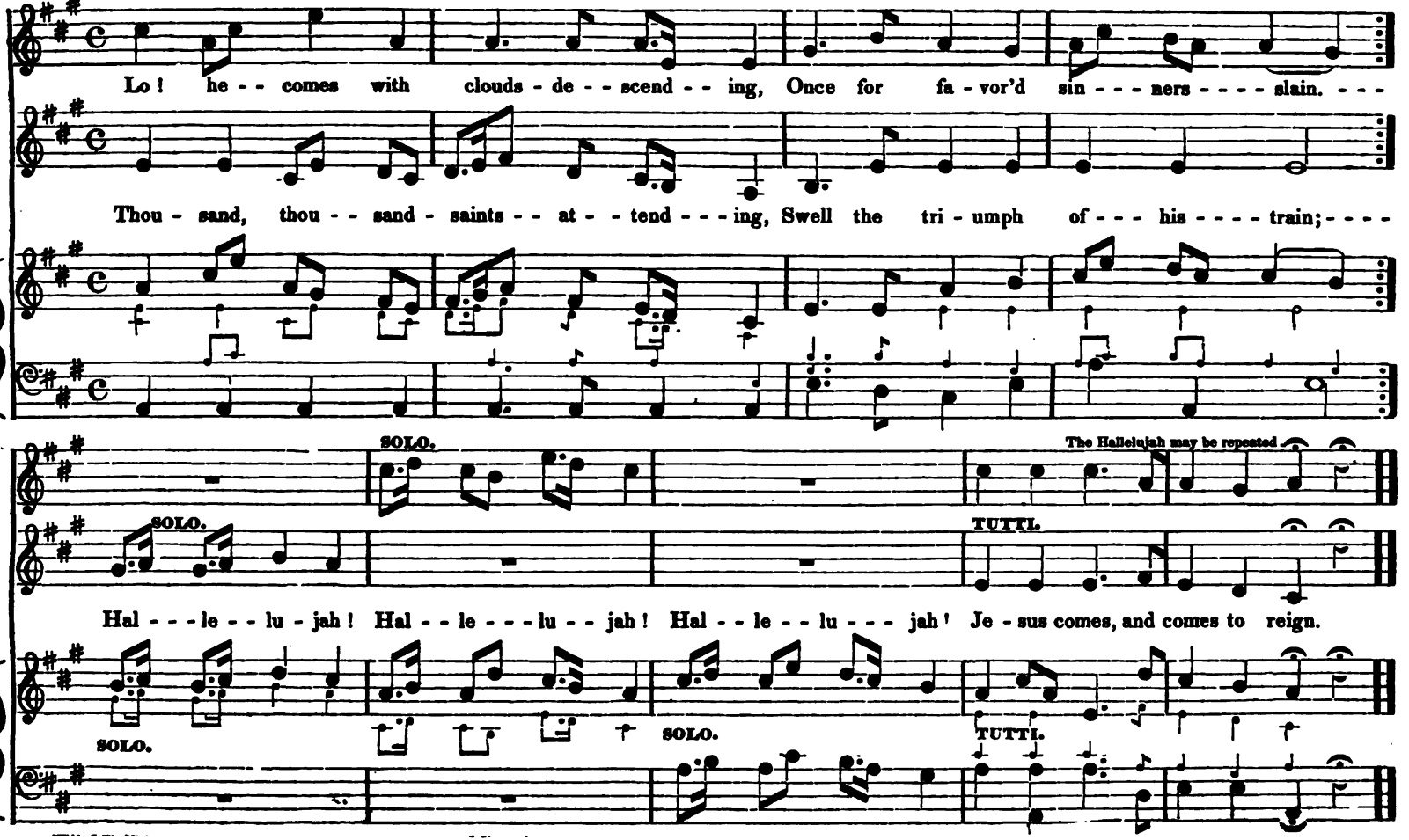


CHORAL. **WORMS.** Sevens or 8's. & 7's. or Eights. Two Stanzas. M. Luther. *More like the original.*



SECOND STANZA.




Lo! he - - comes with clouds - de - - scend - - ing, Once for fa - vor'd sin - - - ners - - - - slain. - - -
Thou - sand, thou - - sand - saints - - at - - tend - - - ing, Swell the tri - umph of - - - his - - - - train; - - - -
SOLO.
The Hallelujah may be repeated.
SOLO.
TUTTI.
Hal - - - le - - lu - jah! Hal - - le - - - lu - - jah! Hal - - le - - lu - - - jah! Je - sus comes, and comes to reign.
SOLO.
SOLO.
TUTTI.

270 COMODO E DIVOTO. **ASPIRATION.** 8's. 7's. & 4. M # *Words by J. P. Bartram.* OF CAMBRIDGE.

SOLO.*

Heav'nly goodness, vast - and free! - Flow - ing from - e - ter - ni - ty! Hide me in - thy se - cret place, -

SOLO.*

TUTTI.

Wrap me in - - thy blest embrace! Shield, O shield me, Shield, O shield me, Brightness of - - re - deem - ing grace!

TUTTI.

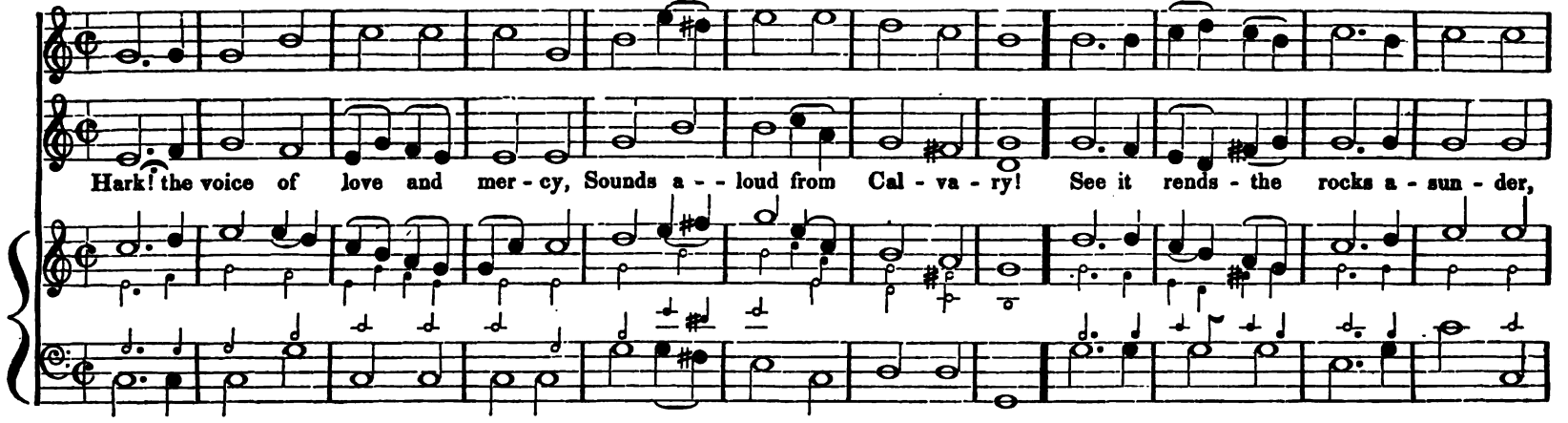
* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

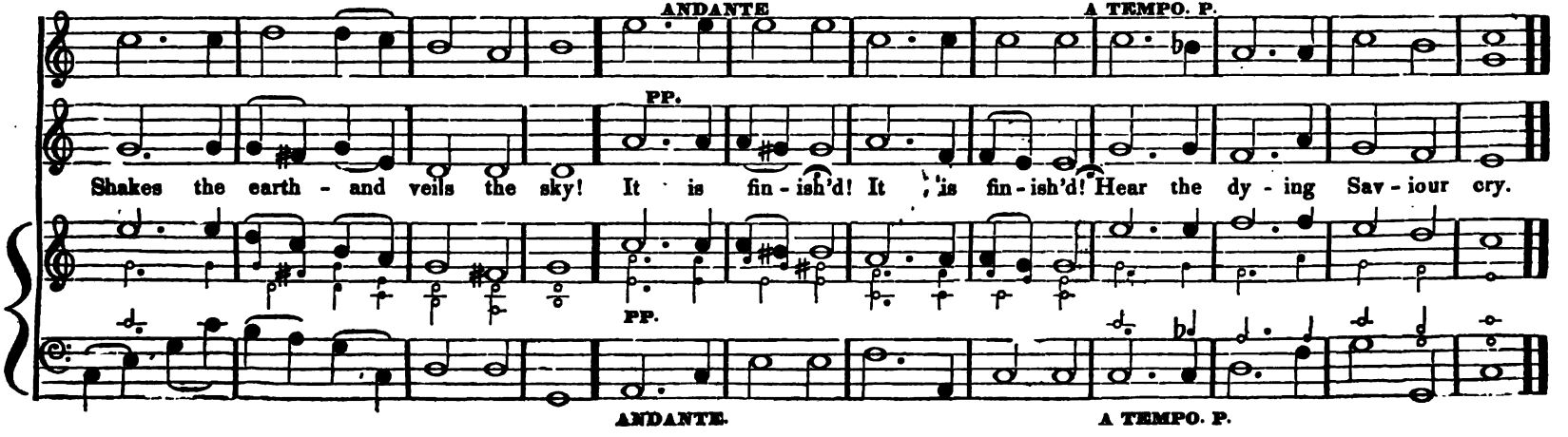
ALLEGRO MODERATO.

CALVARY. 8'. & 7'. or 8, 7, & 4.

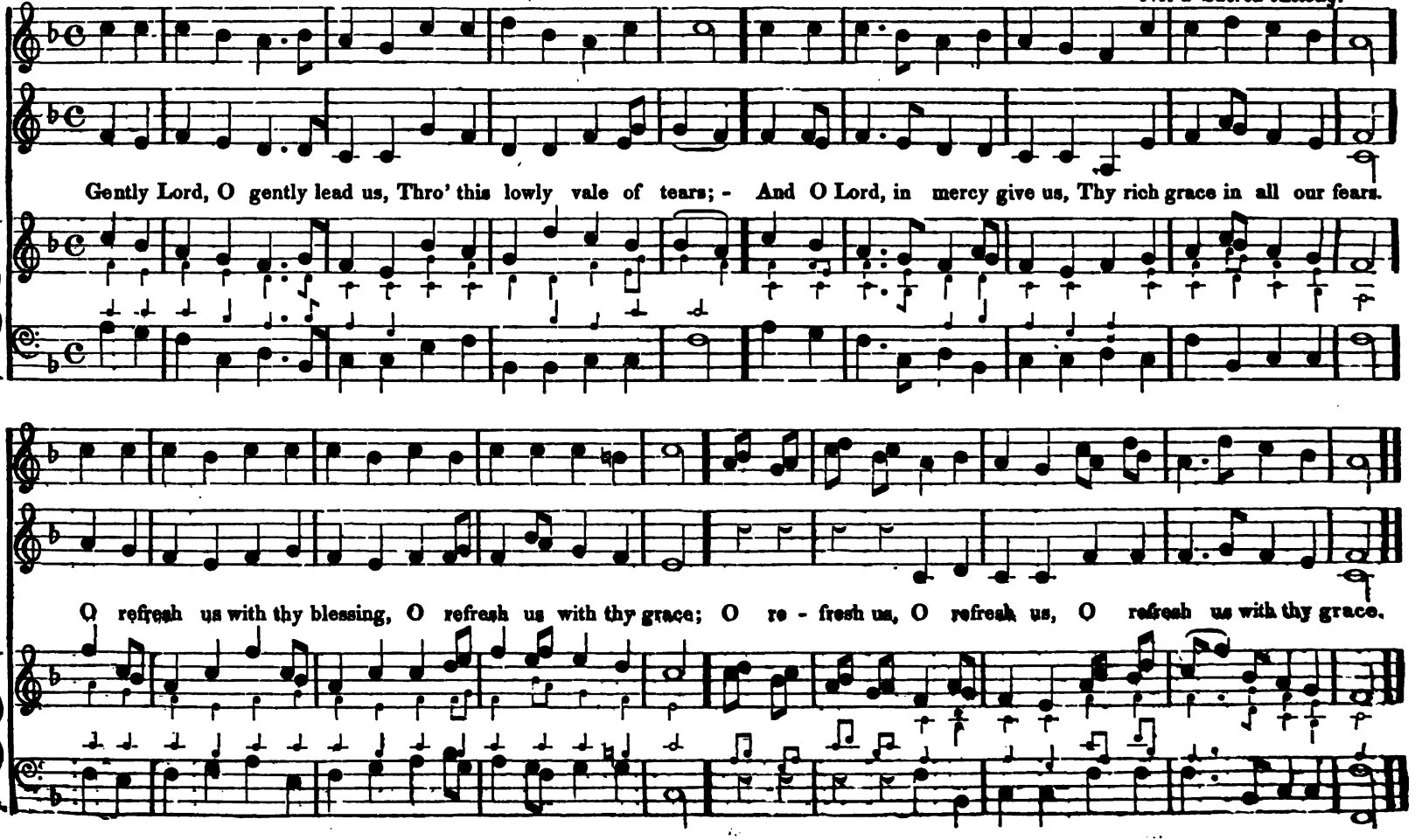
M #

Stanley.

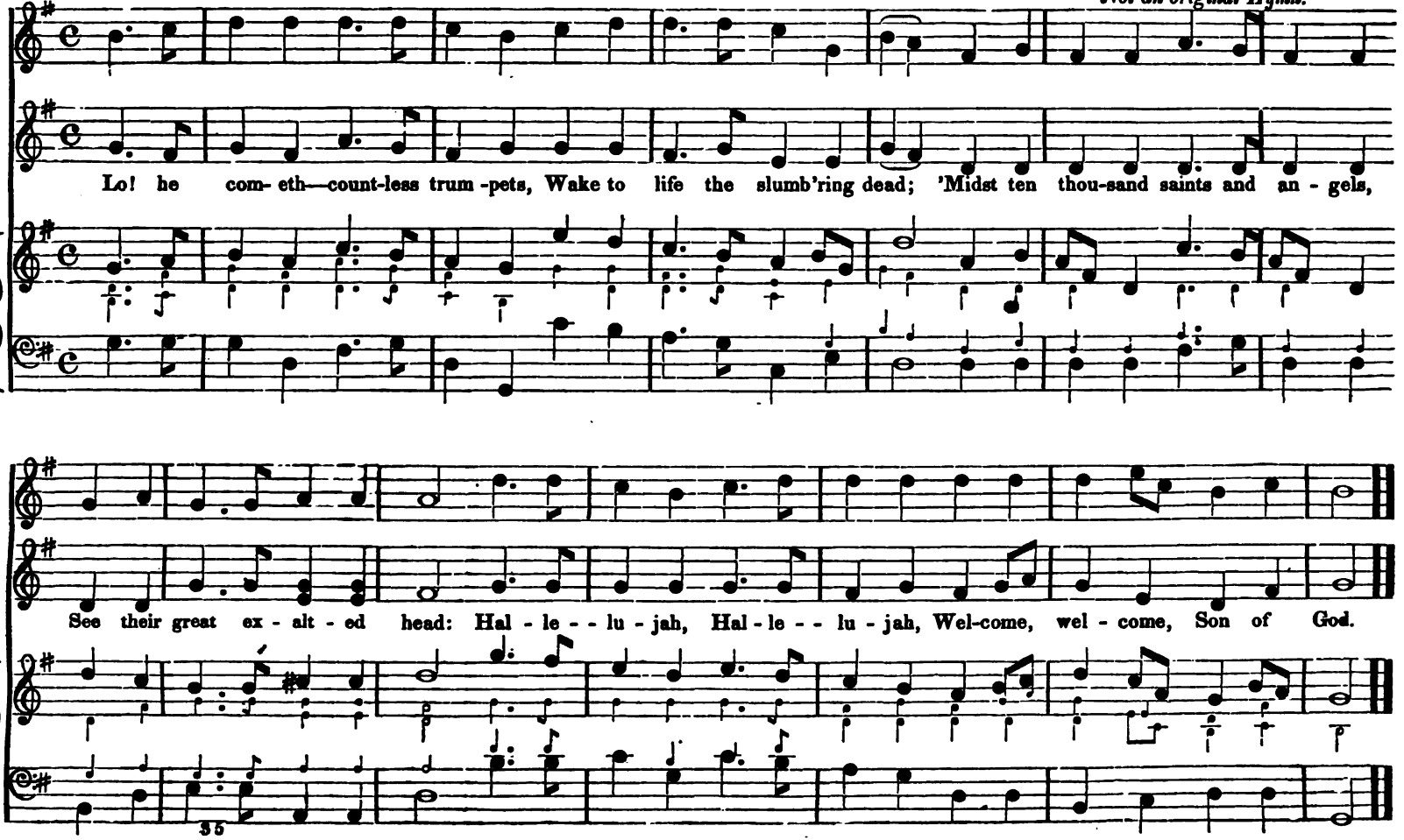




272 ALLEGRO MODERATO. **SMYRNA.** 8's. & 7's. or 8's. 7's. & 4's. M # Mozart.
Not a Sacred Melody.



ALLEGRO MODERATO. **WESTBOROUGH.** 8's. & 7's. or 8's. 7's. & 4. M # J. Haydn. *Not an original Hymn.*



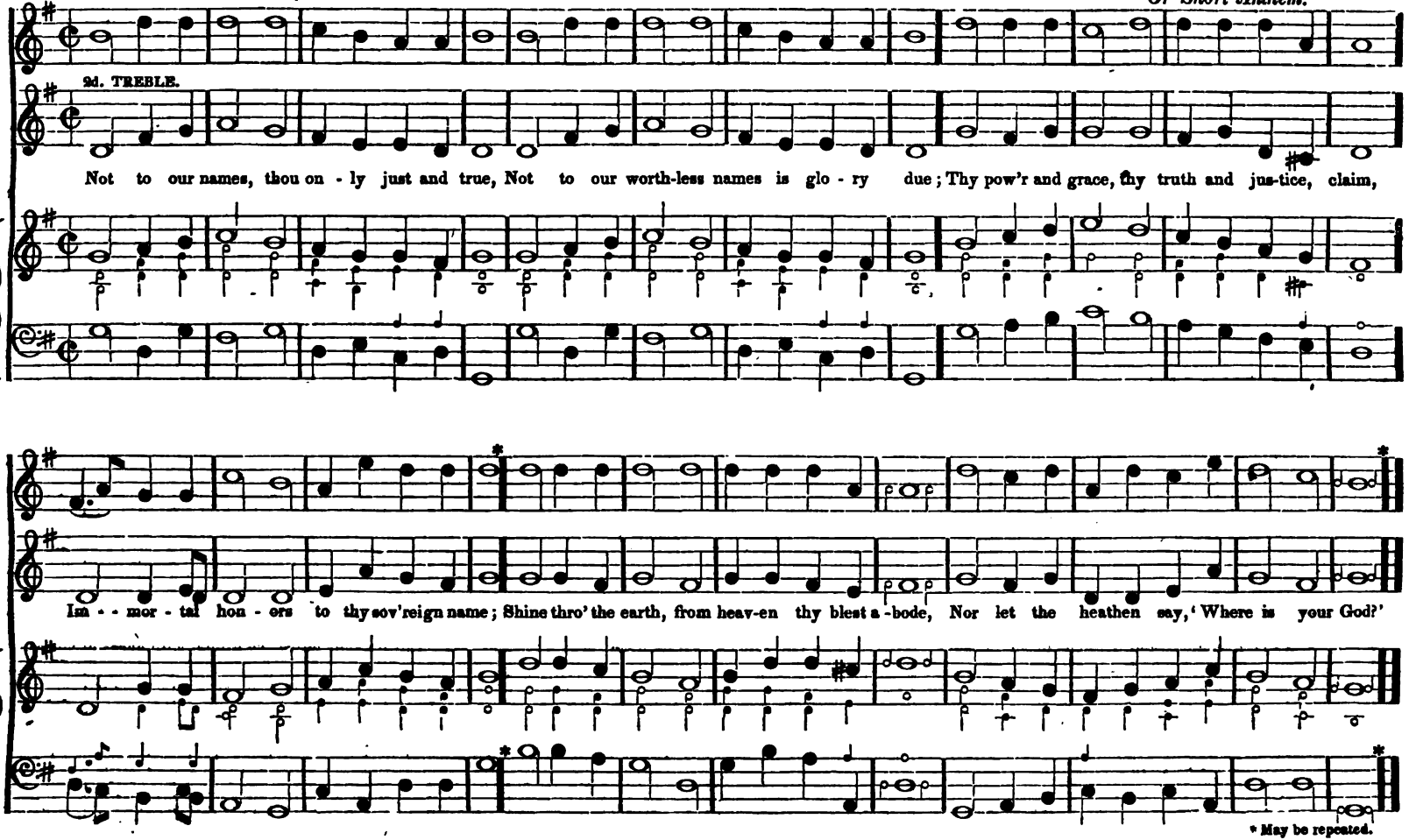
274 ALLEGRO MODERATO. **WALWORTH.** 10's. & 11's. M # Dr. Wainwright.
Hymn or Short Anthem.

2d. TREBLE.

Be - hold! the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the - sky; Heav'n, earth, and hell draw near, let all things come,

To hear his jus - tice and the sin - ner's - doom; 'But gath- er first my saints,' [the Judge commands,] 'Bring them, ye angels, from their dis - tant lands.'

ALLEGRO MODERATO. **MONTAGUE.** 10's. or 10's. & 11's. M # Hymn. *Or Short Anthem.*



ALLEGRO.

OLD FIFTIETH, or Landaff. 10's. & 11's.

M #

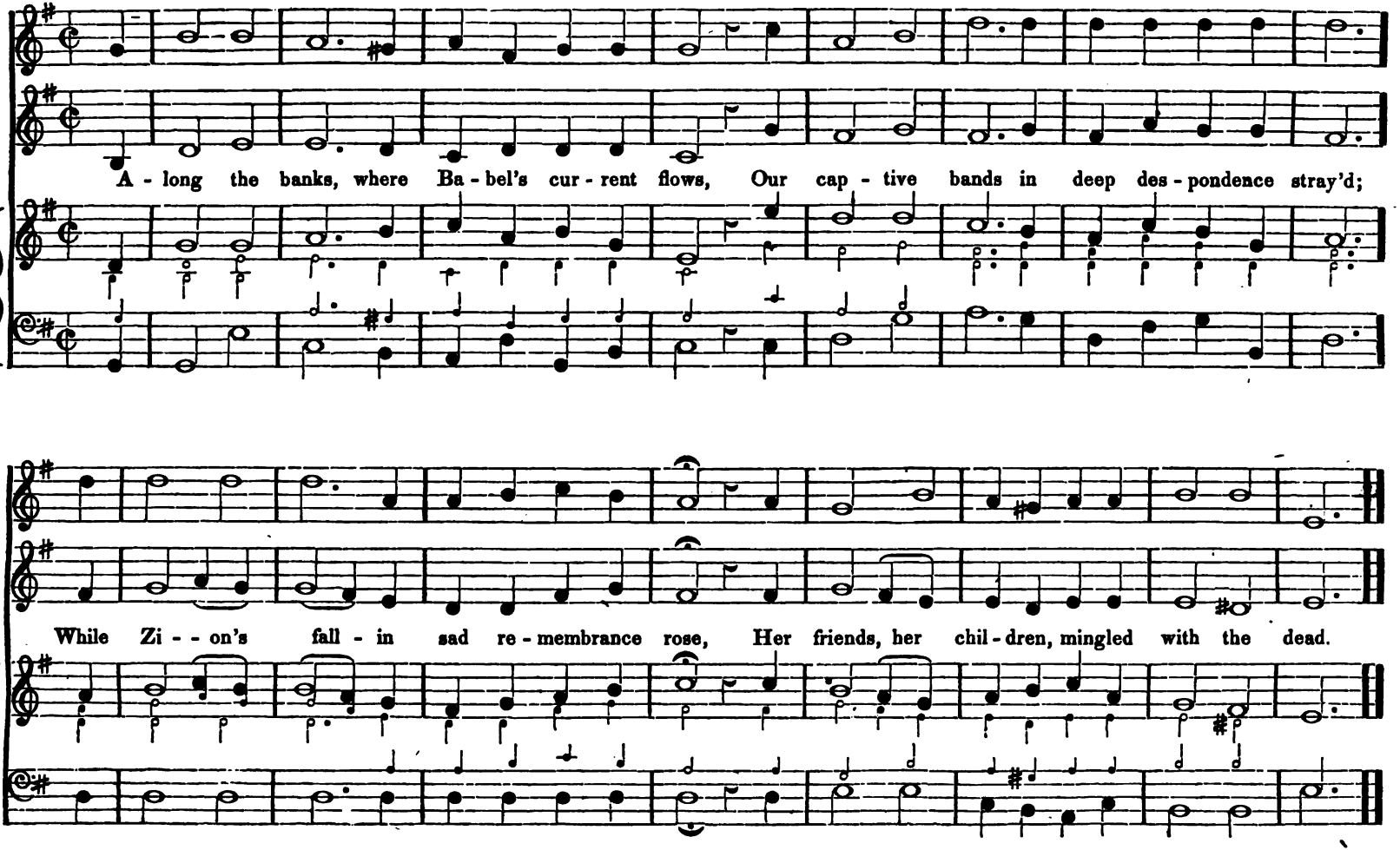
E. Blancks.
With alterations.

The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread, Thro'

CRESC:

dis - tant worlds and regions of the dead: The trump - et sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.

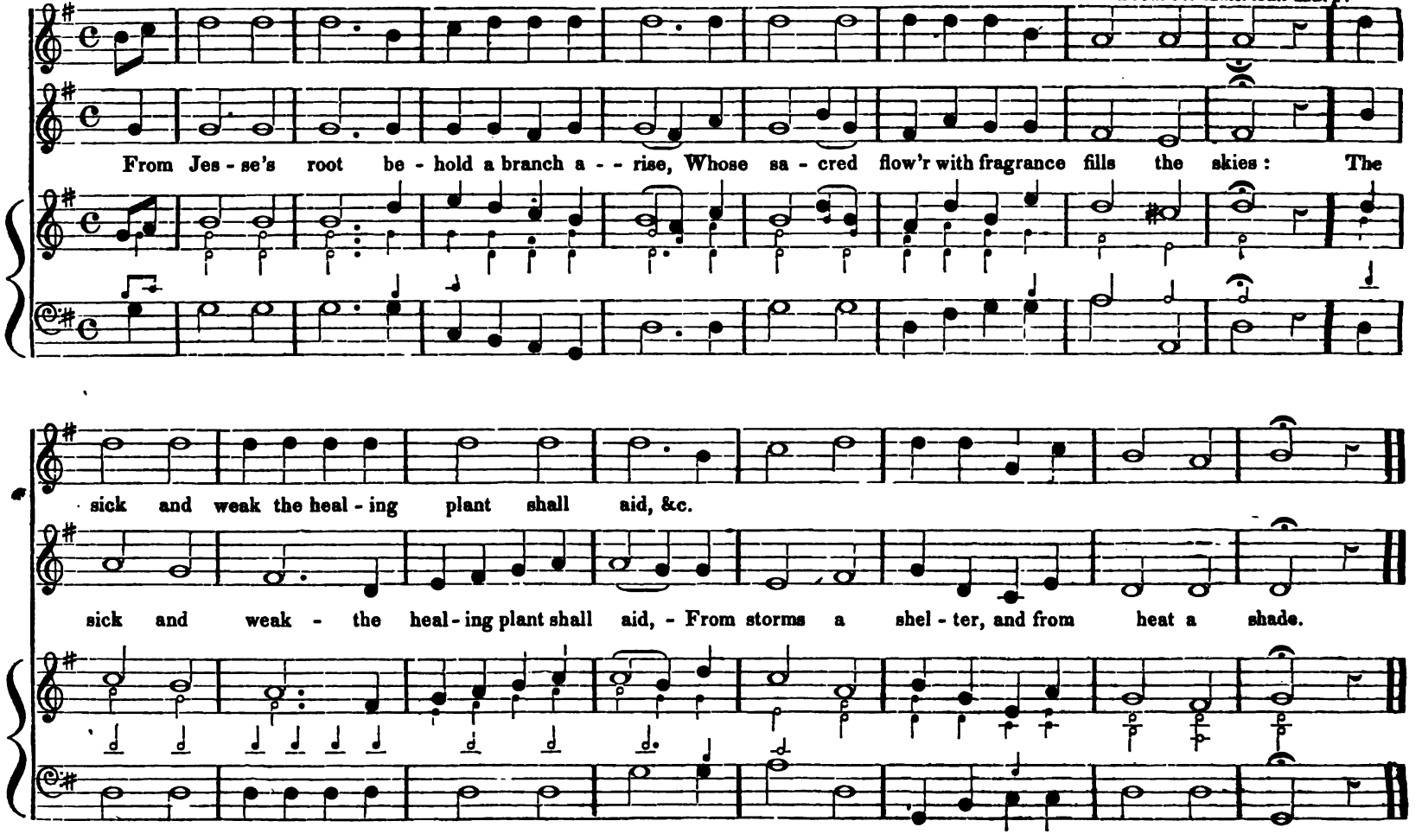
CRESC:

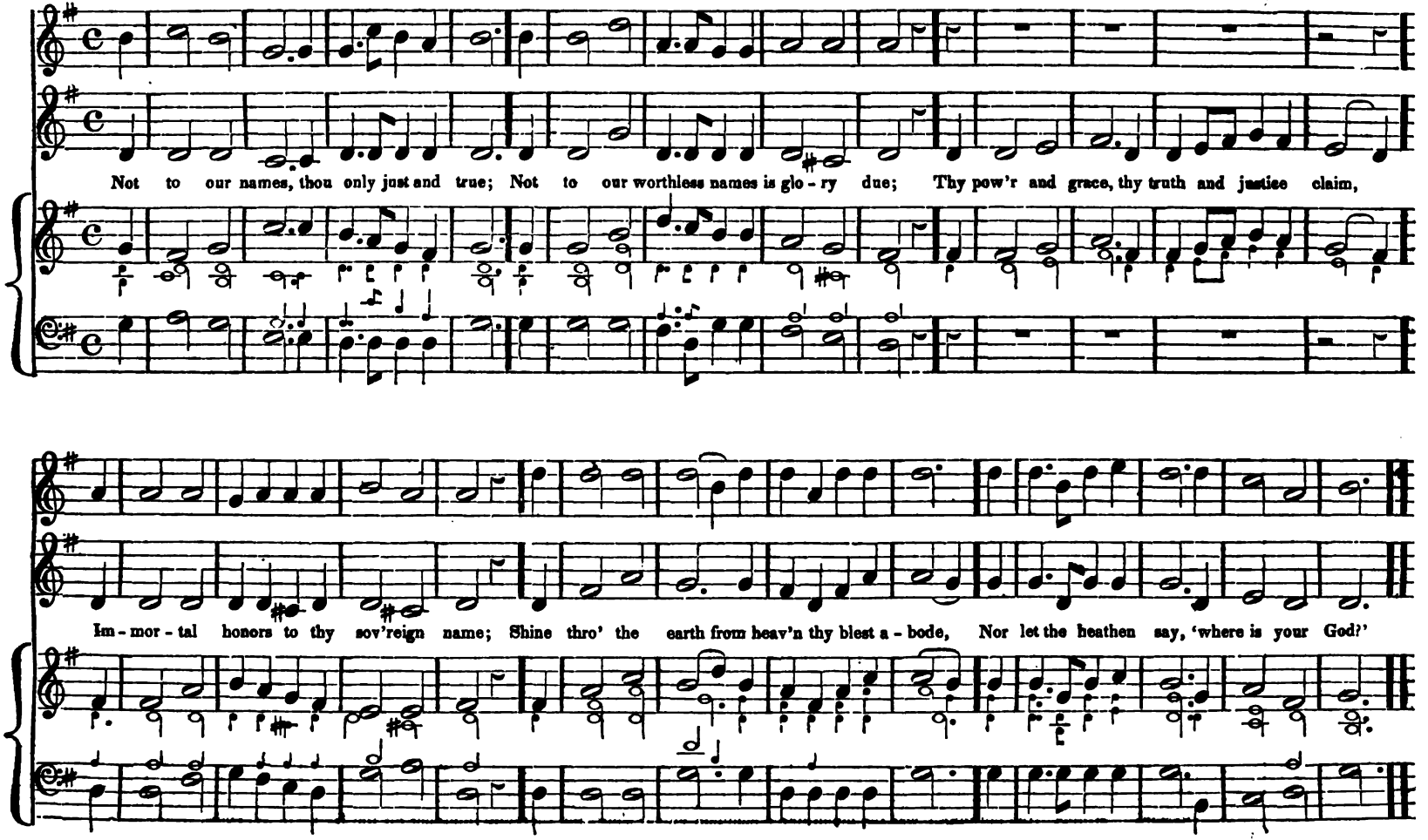

A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;
While Zi - - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead.

ALLEGRO ASSAI.

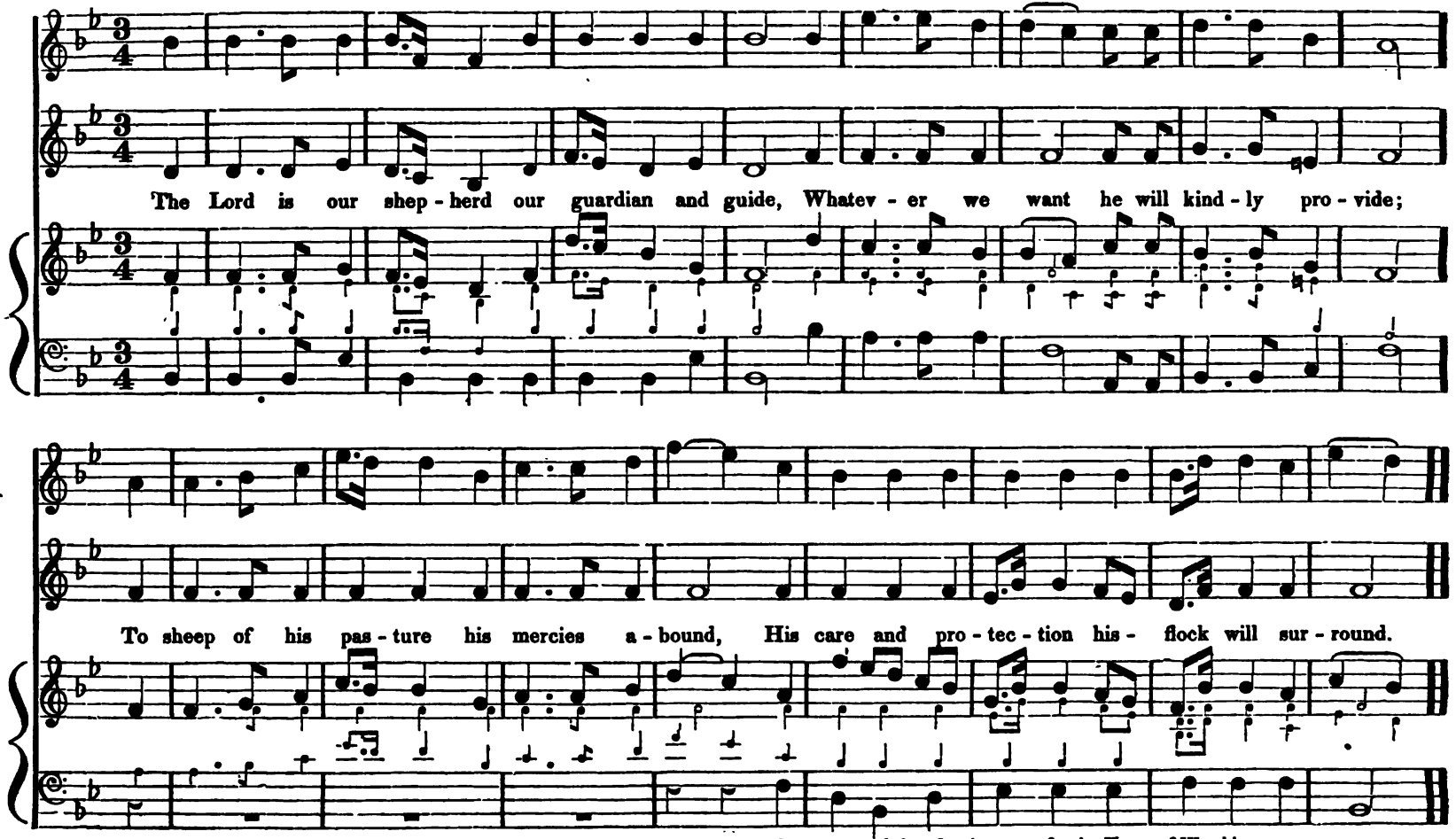
HANSEN. Tens.

Hymn or Short Anthem.
From the American Harp.



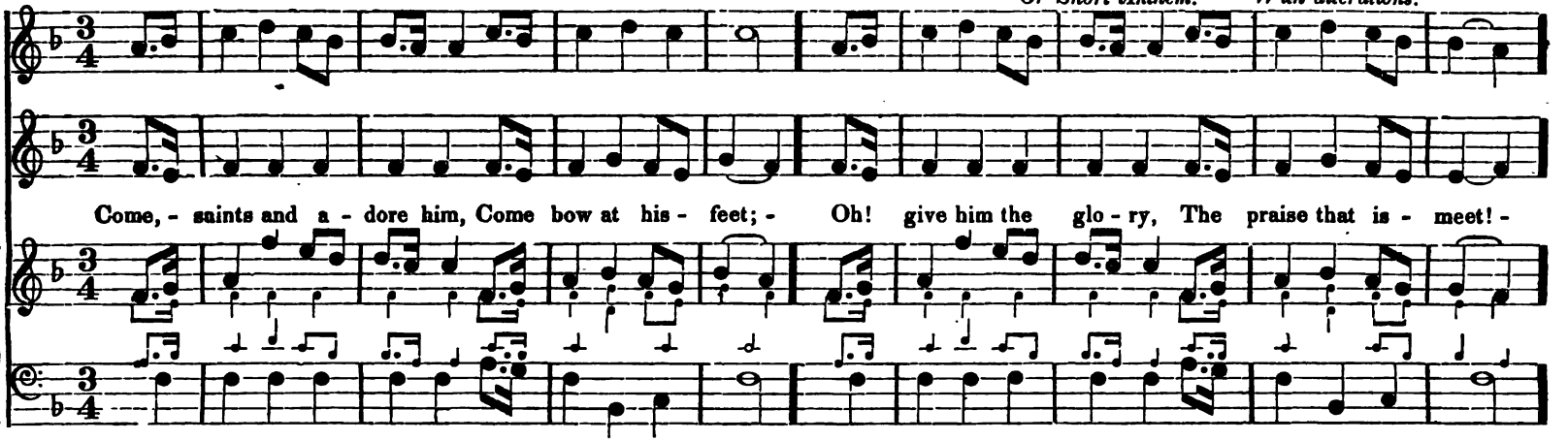

Not to our names, thou only just and true; Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and justice claim,
Im - mor - tal honors to thy sov'reign name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the heathen say, 'where is your God?'

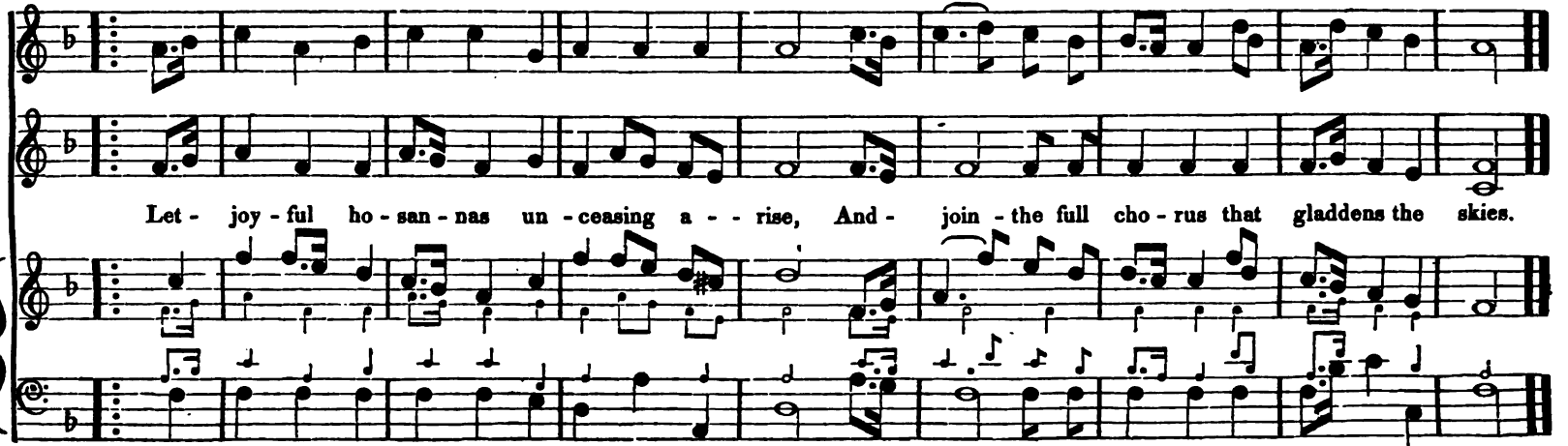
280 ALLEGRO. **HINTON.** NEW* Elevens. M #



* *Remark.* Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO. **ST. DENNIS.** Elevens. M # Hymn, *Or Short Anthem.* Inserted by Request. *With alterations.*





ANTHEM may be repeated.

282 ALLEGRO. **BERMONDSEY.** 6's. & 4's. M # Milgrove.
Hymn or Short Anthem.

2d TREBLE.

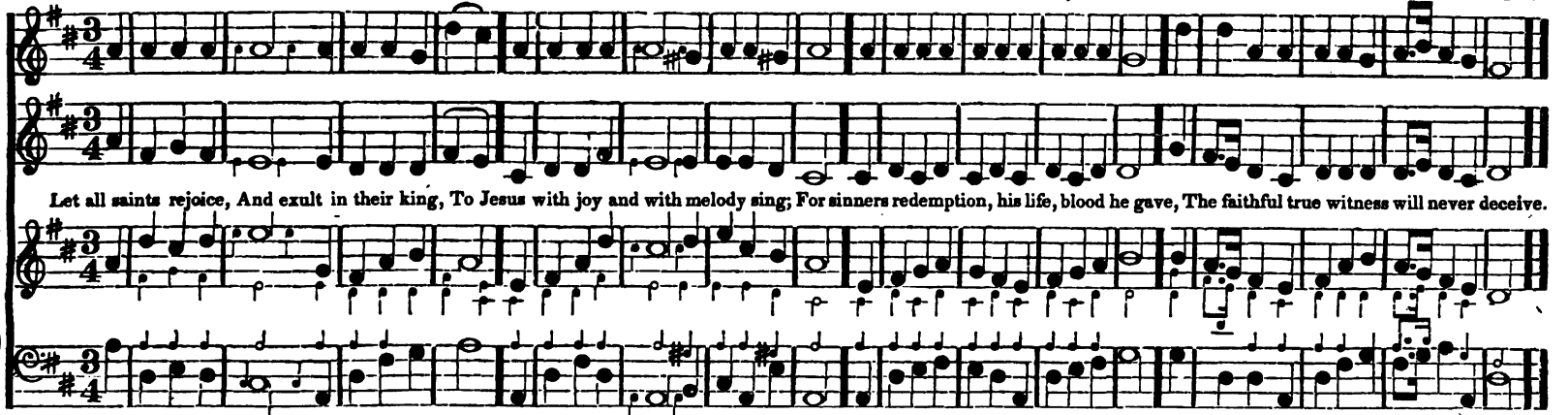
Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud

UNISON.

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

ALLEGRO MODERATO.

KILBY STREET. NEW. 11's, or 10's & 11's.



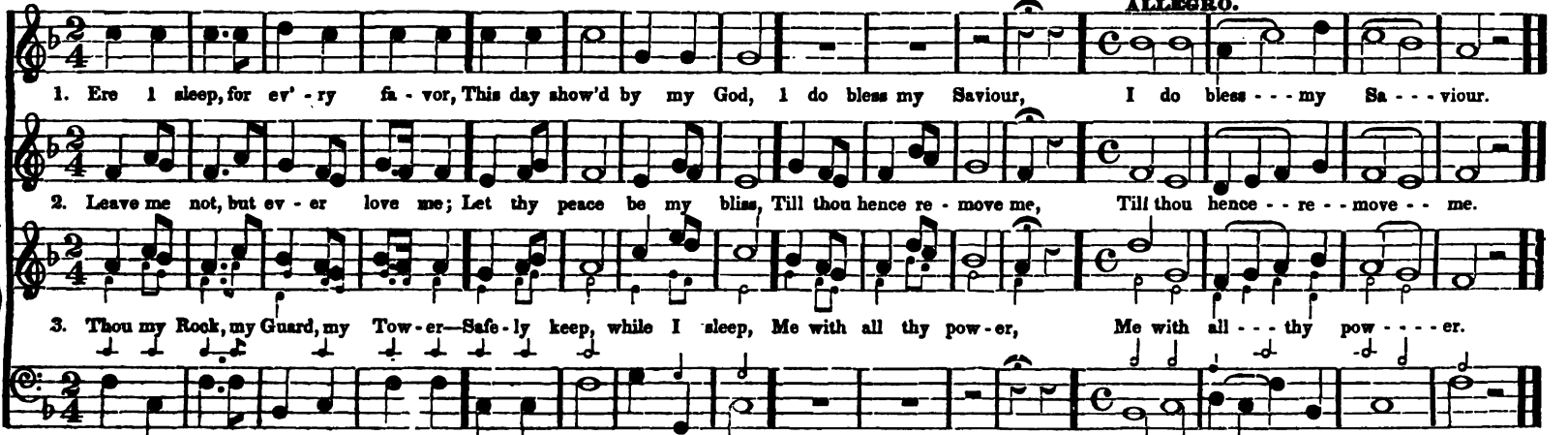
Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—*we do not agree with a certain Editor*—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

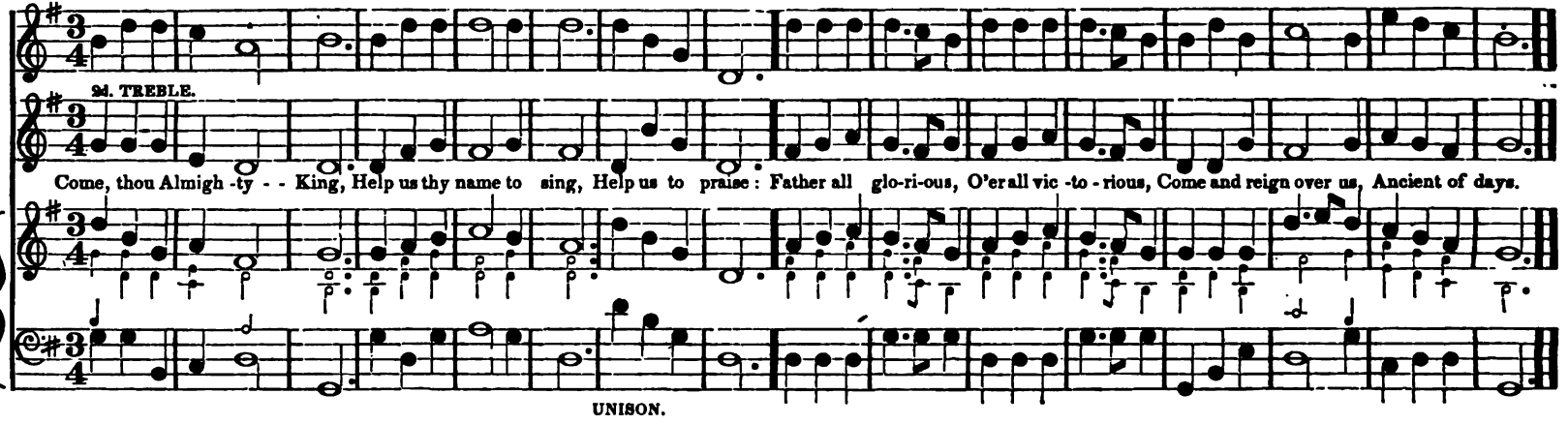
ELAM. 8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

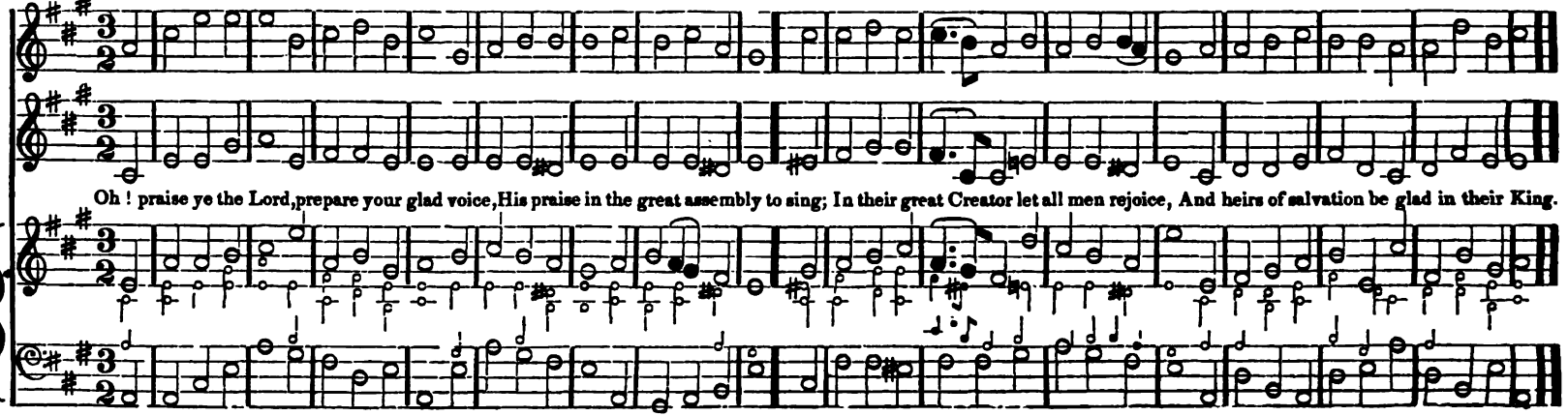
ALLEGRO.



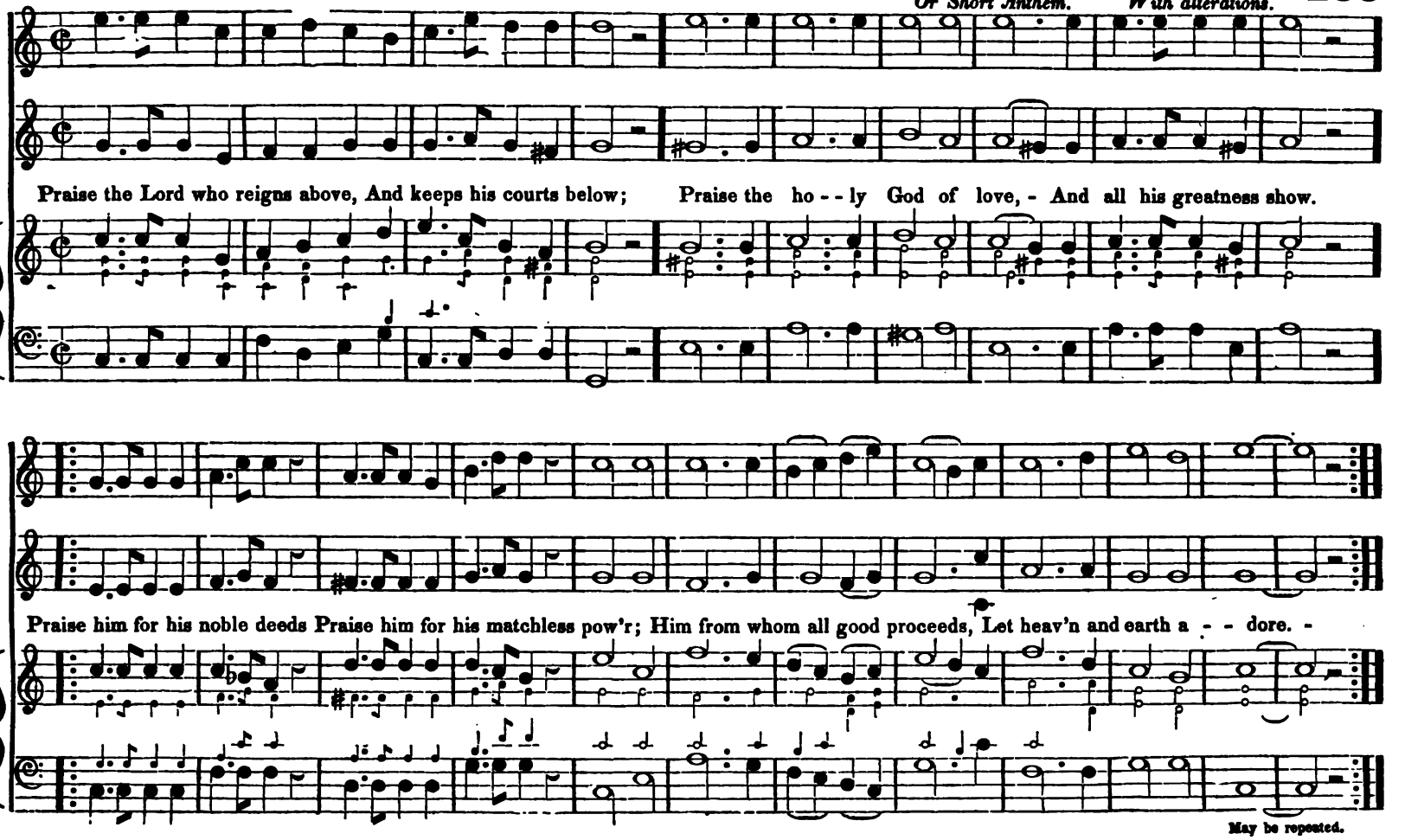
284 ALLEGRETTO. **ITALIAN HYMN.** 6's. & 4's. M # Giardini.



CHORAL. **ST. MICHAEL'S.** 10's. & 11's. M # G. F. Handel.

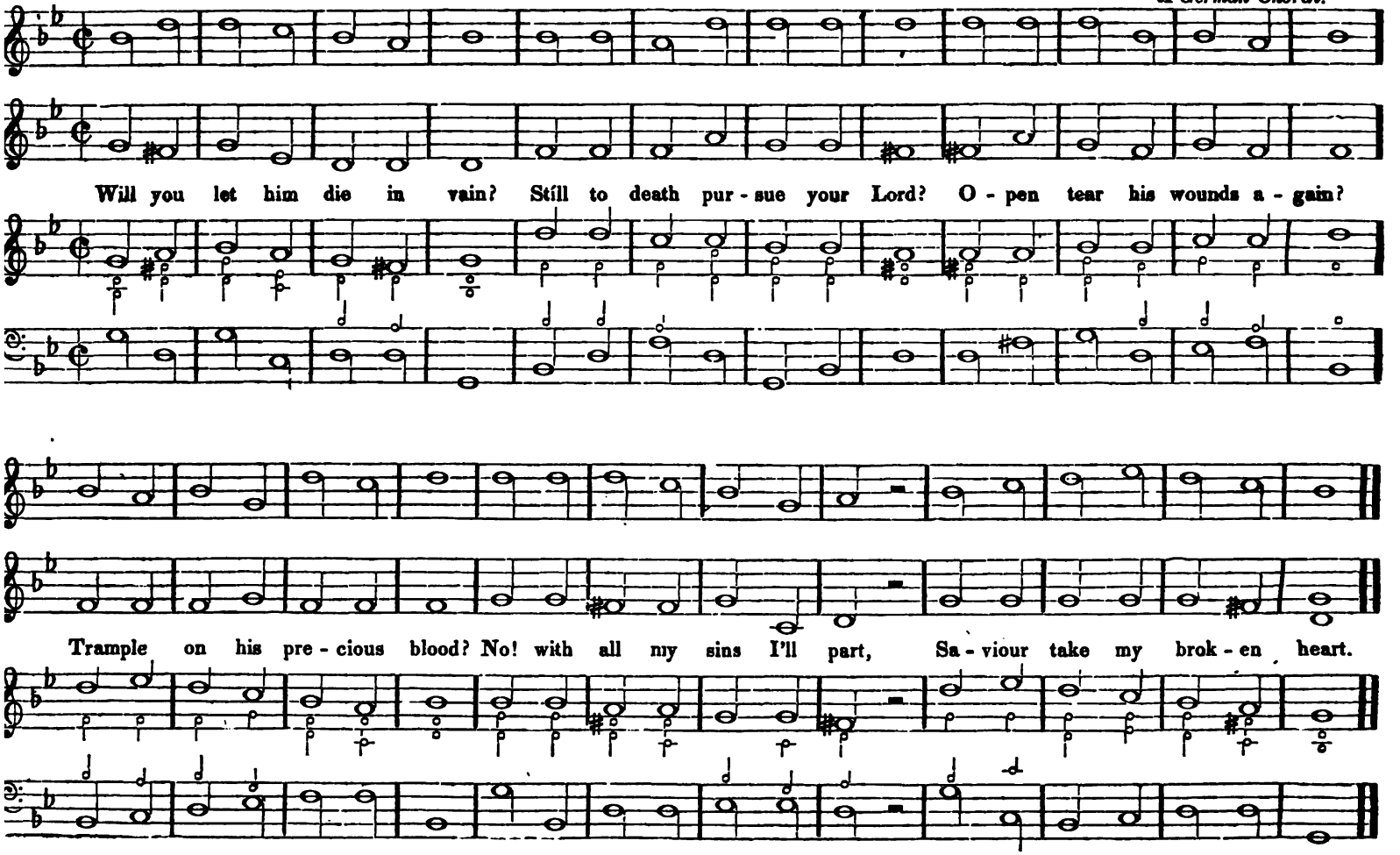


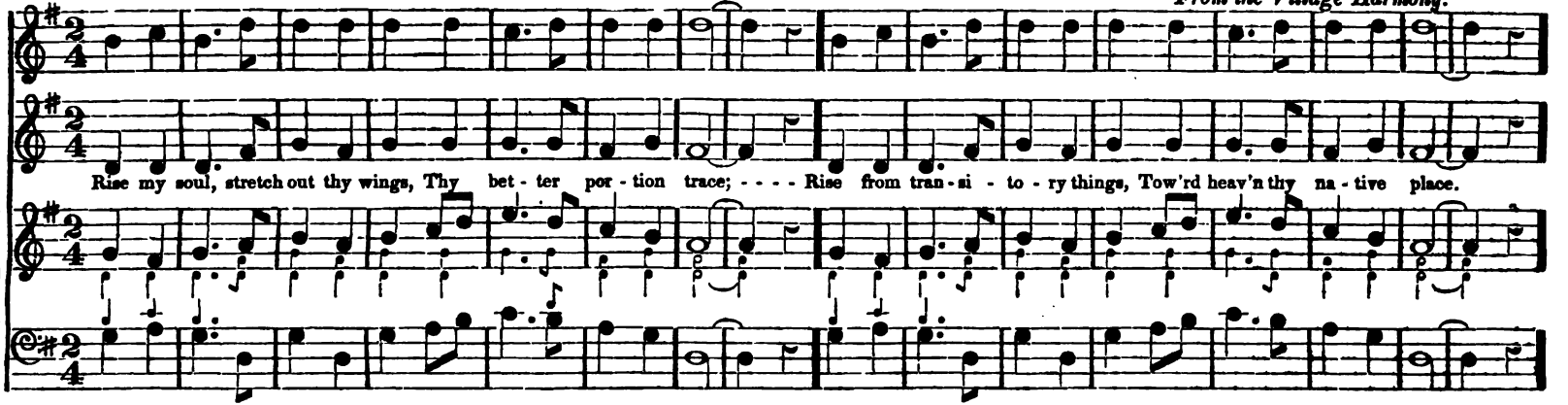
ALLEGRO ASSAI. **MACLAY.** 7's. & 6's. M # Hymn. *Or Short Anthem.* B. Milgrove. *With alterations.*



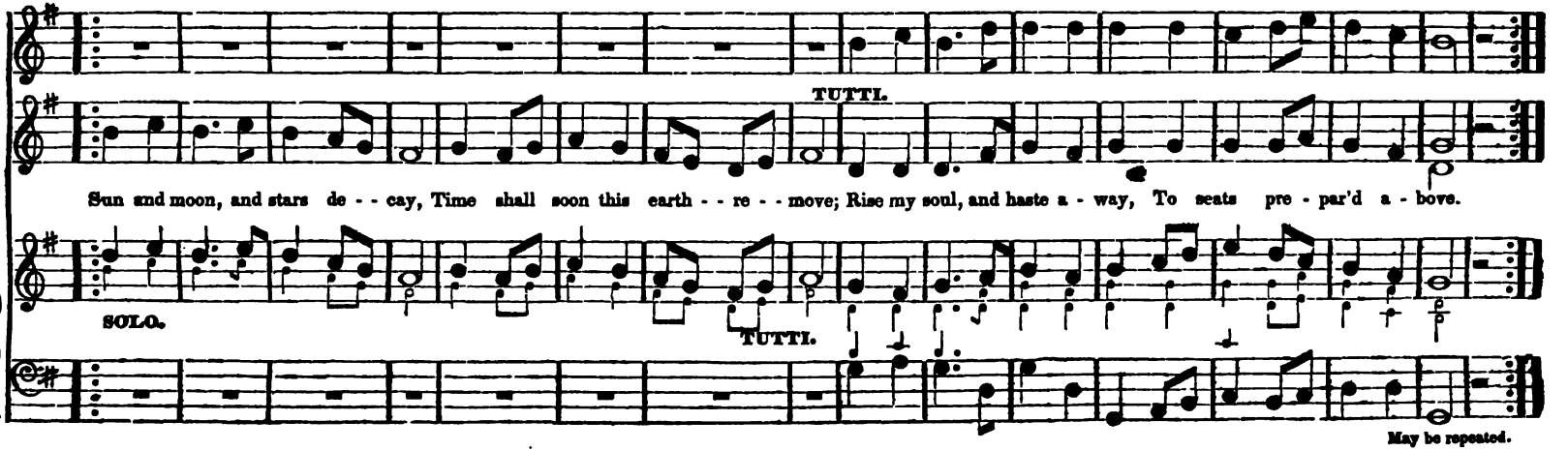
MOUNT CALVARY. 7's. 6 lines. M

A German Choral.



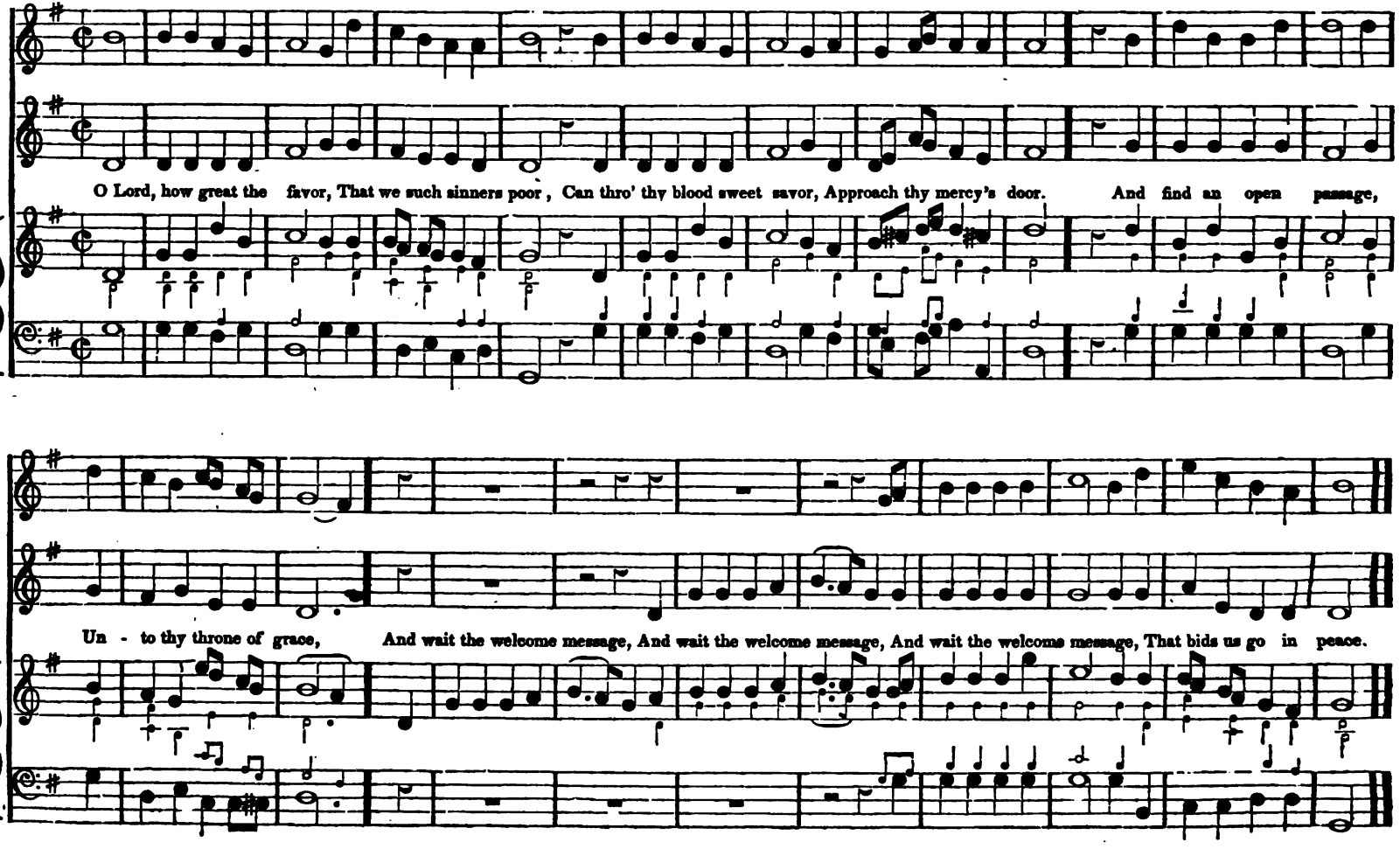


SOLO. 2d. TREBLE or BASE.



May be repeated.

ALLEGRO MODERATO. **ROMAINE.** 7's. & 6's. M # Bannister.



ANDANTINO.

NEW JERUSALEM. 12's.

Hymn or Anthem.*
From the American Harp.

SOLO.

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

SOLO.

2. With joy shall we stand, when escaped to the shore; - - - - (With harps in our hands, we'll - praise him the more; -)We'll range the sweet plain's on the bank of the river,

Anthem.

CODA, ALLEGRO ASSAI.

TUTTI.

HYMN FINE.

F P F

1. His blood flows so free - ly in streams of sal-va-tion. Hal-le - lu-jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o-ver Jordan.

D. Cp.

TUTTI.

UNISON.

F

D. Cp.

2. And sing of sal - va-tion for - ev - er and ev-er. HYMN FINE.

(* The Hymn, without the Coda, may be sung by two Trebles as a Duett.)

The 2d. time, ANTHEM FINE.

ALLEGRO.

HOLY LORD GOD OF SABAOTH.

PIU ALLEGRO.

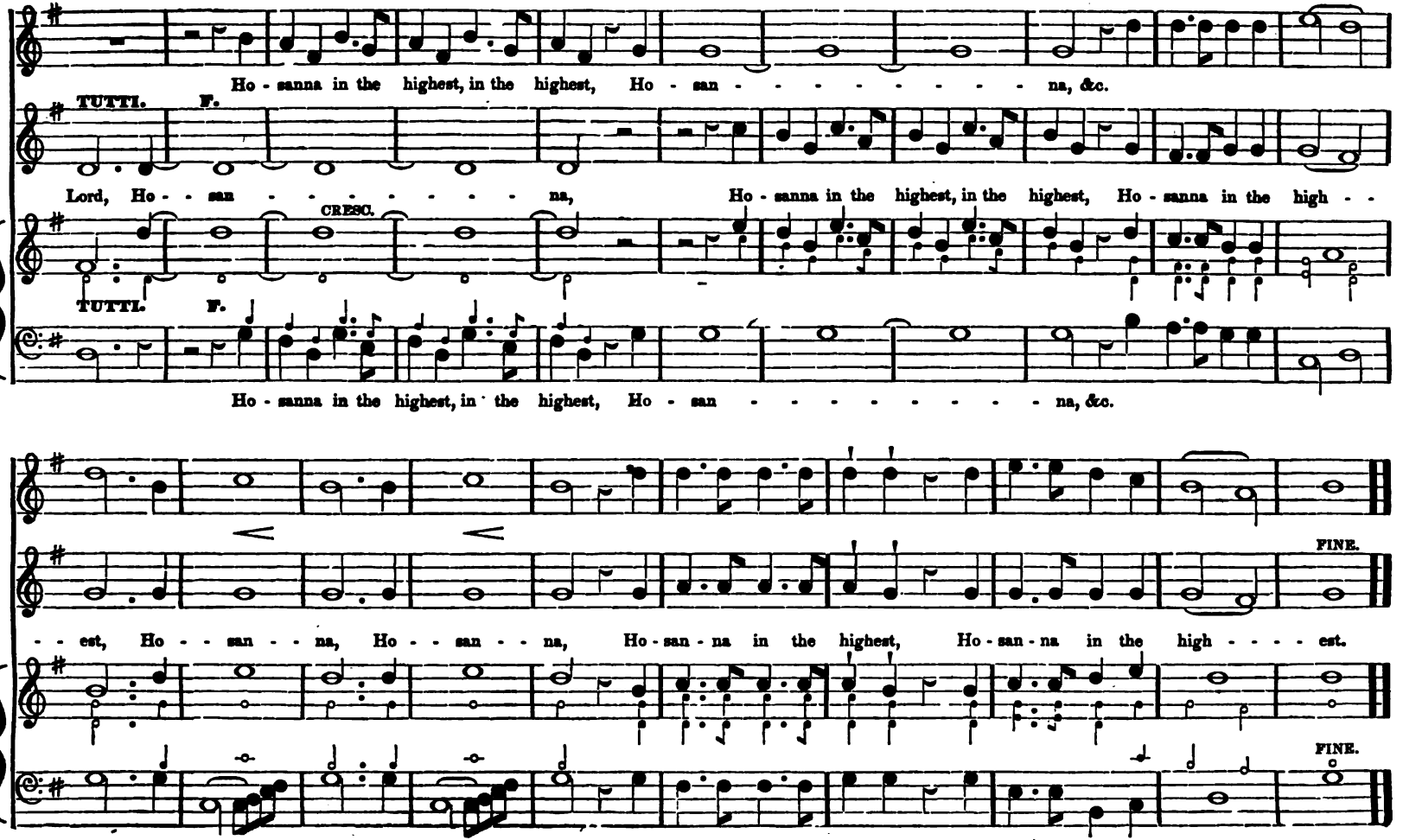
Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIU ALLEGRO:

SOLO.

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

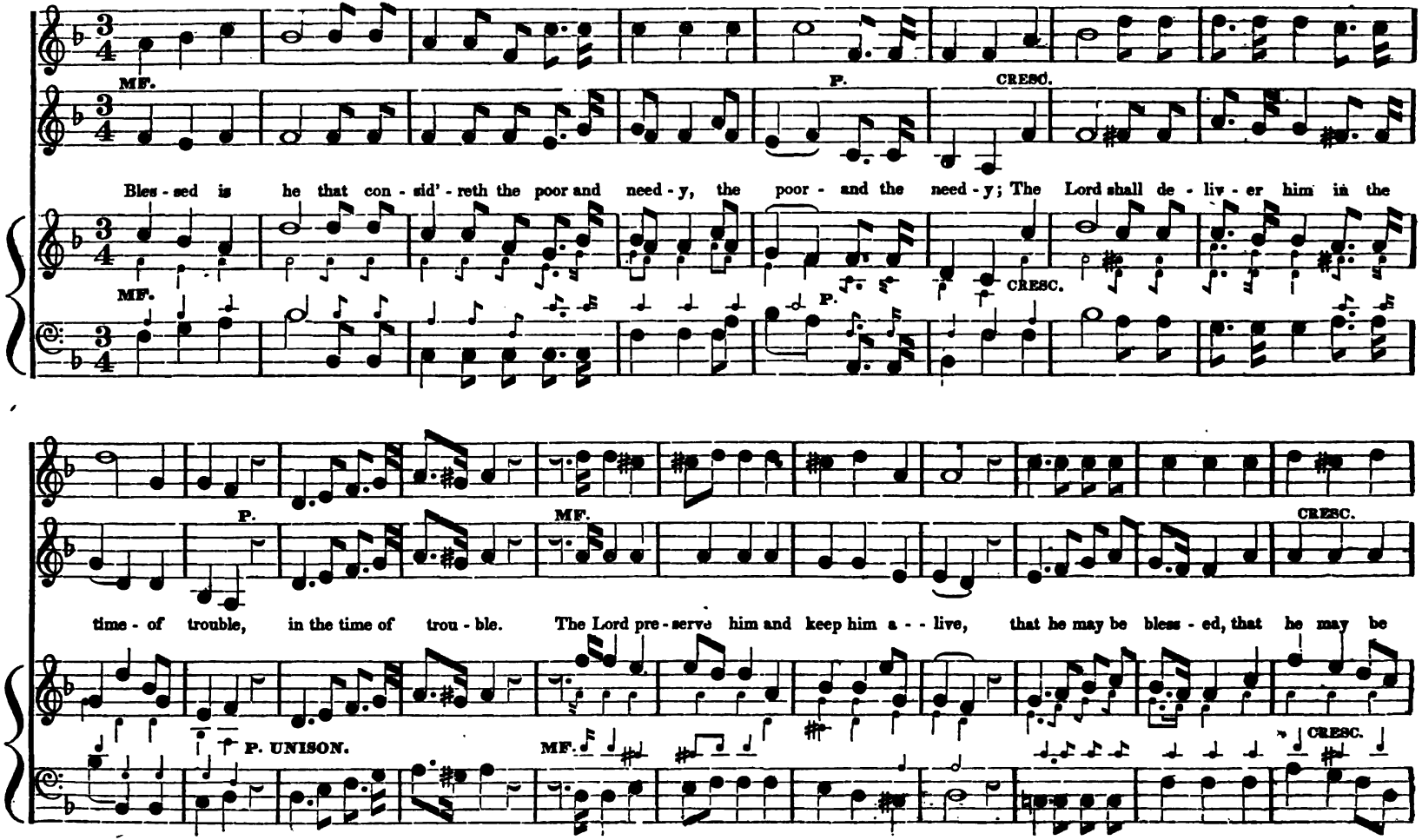
SOLO.

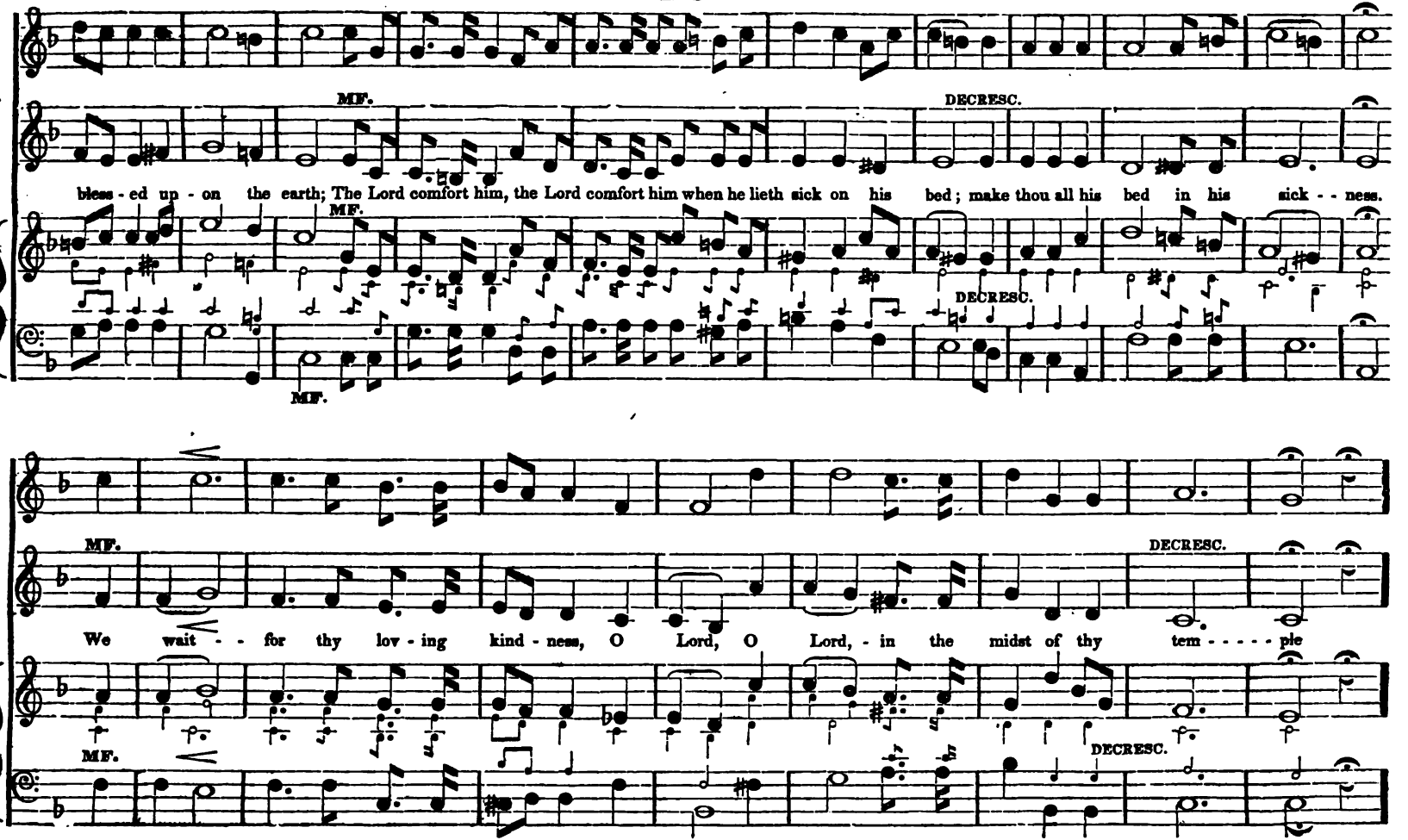

Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
TUTTI.
F.
Lord, Ho - - san - - - - - - - - na,
CRESC.
Ho - sanna in the highest, in the highest, Ho - sanna in the high - -
TUTTI.
F.
Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
- - est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.
FINE.
FINE.

ALLEGRETTO.

BLESSED IS HE THAT CONSIDERETH THE POOR.

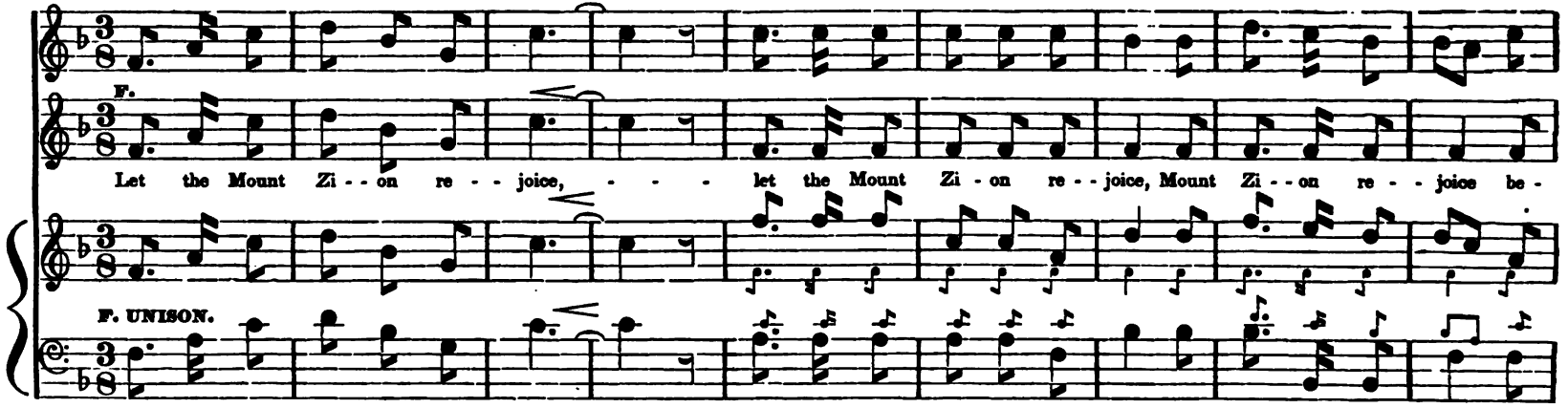
Motetto.



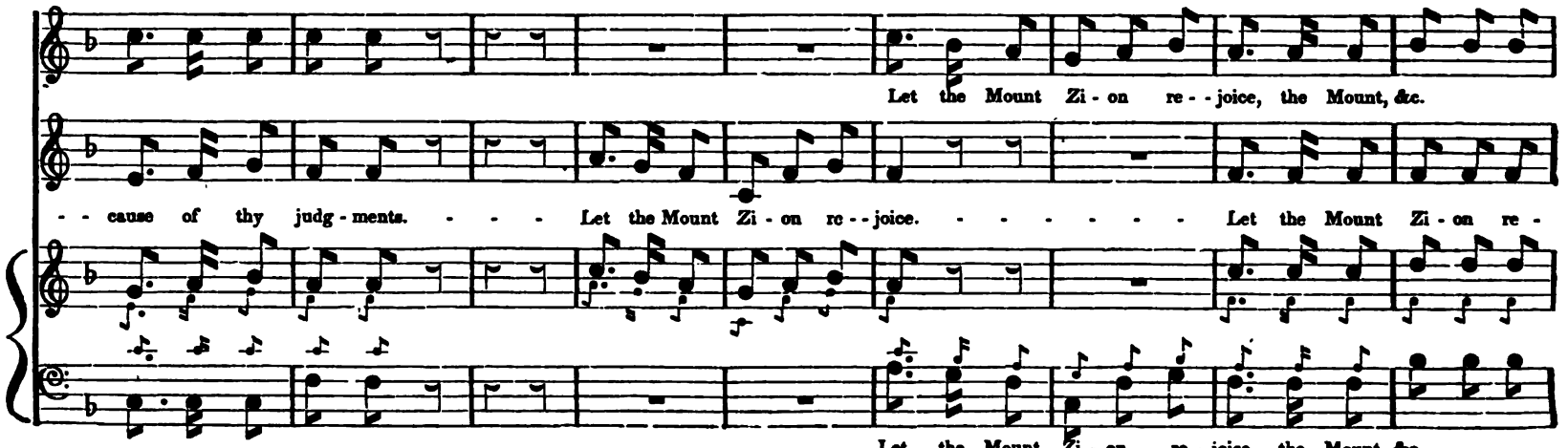

MF.
DECRESC.
bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.
MF.
DECRESC.
MF.
MF.
DECRESC.
We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - - ple
MF.
DECRESC.

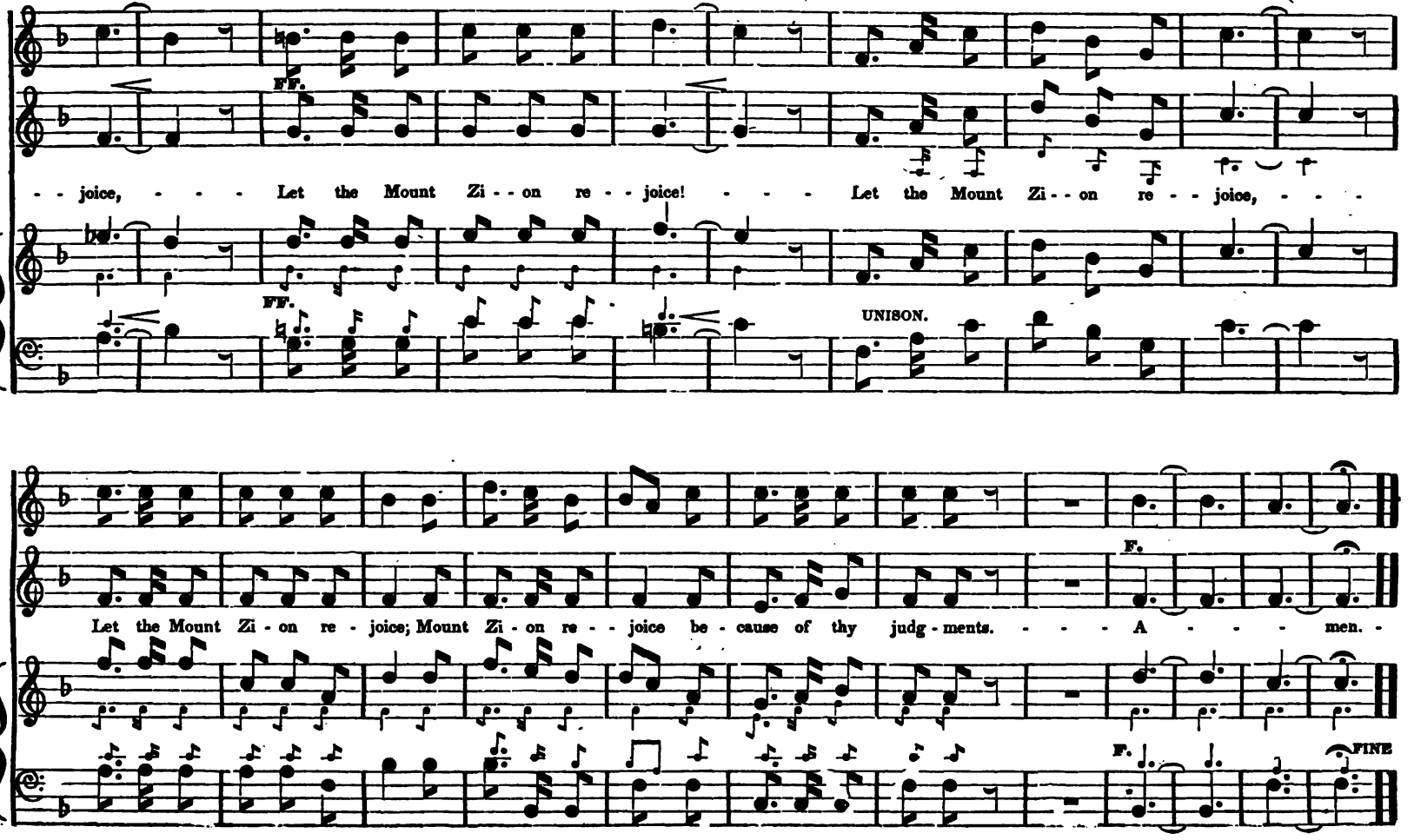
UN POCO ALLEGRETTO.

MOTETTO. Continued.



UN POCO ALLEGRETTO.




FF.
joice, - - - Let the Mount Zi - - on re - - joice! - - - Let the Mount Zi - - on re - - joice, - - -
FF.
UNISON.
Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. - - - A - - - men. -
F.
F.
FINE

ALLEGRETTO.

SALVATION BELONGETH.

Anthem. Kent.

SOLO.

f

SOLO.

Sal - va - tion be - longeth, be - longeth un - to the Lord, and thy blessing, and thy blessing is a -

f

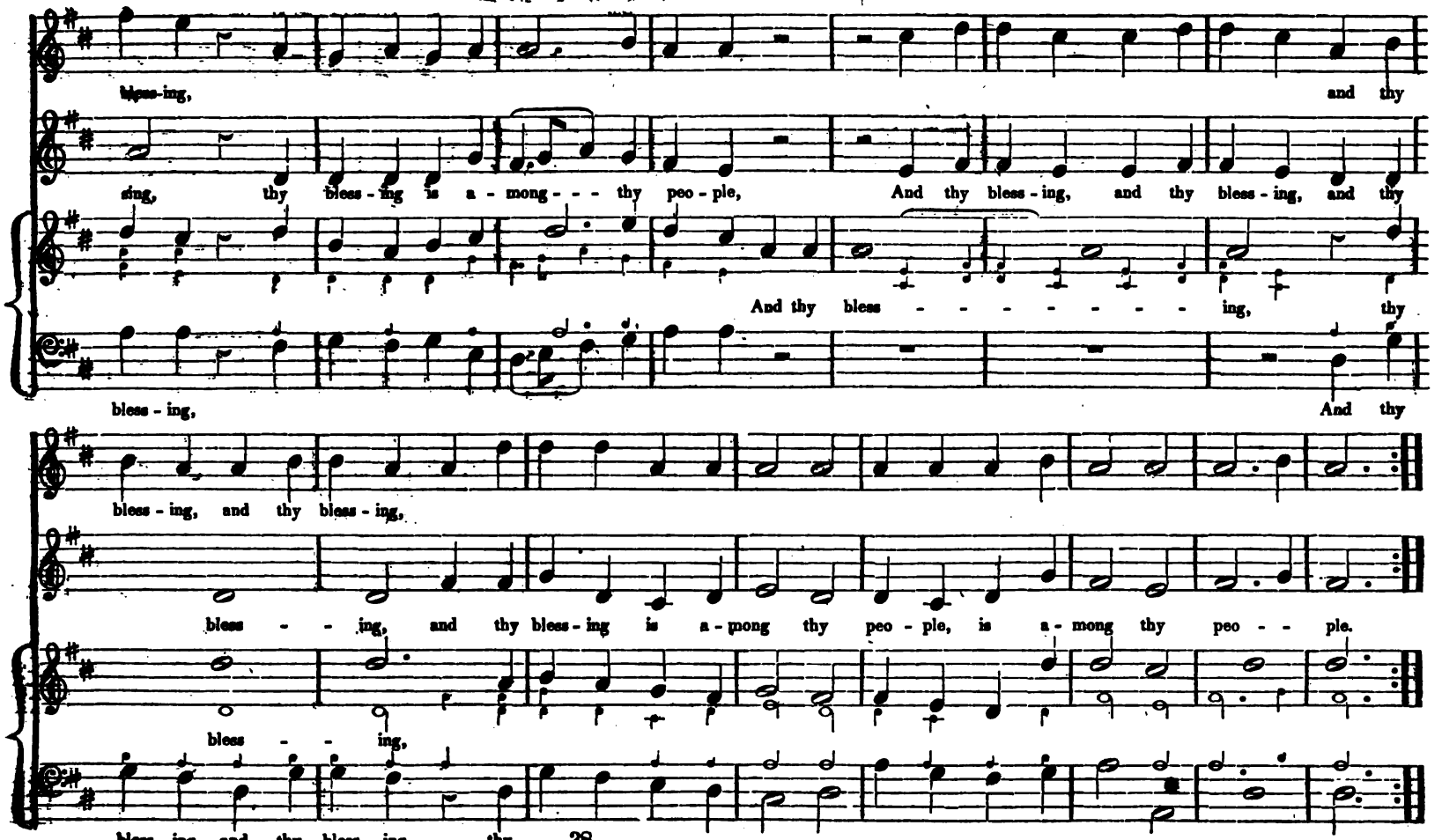
TUTTI.

and thy blessing, thy

TUTTI.

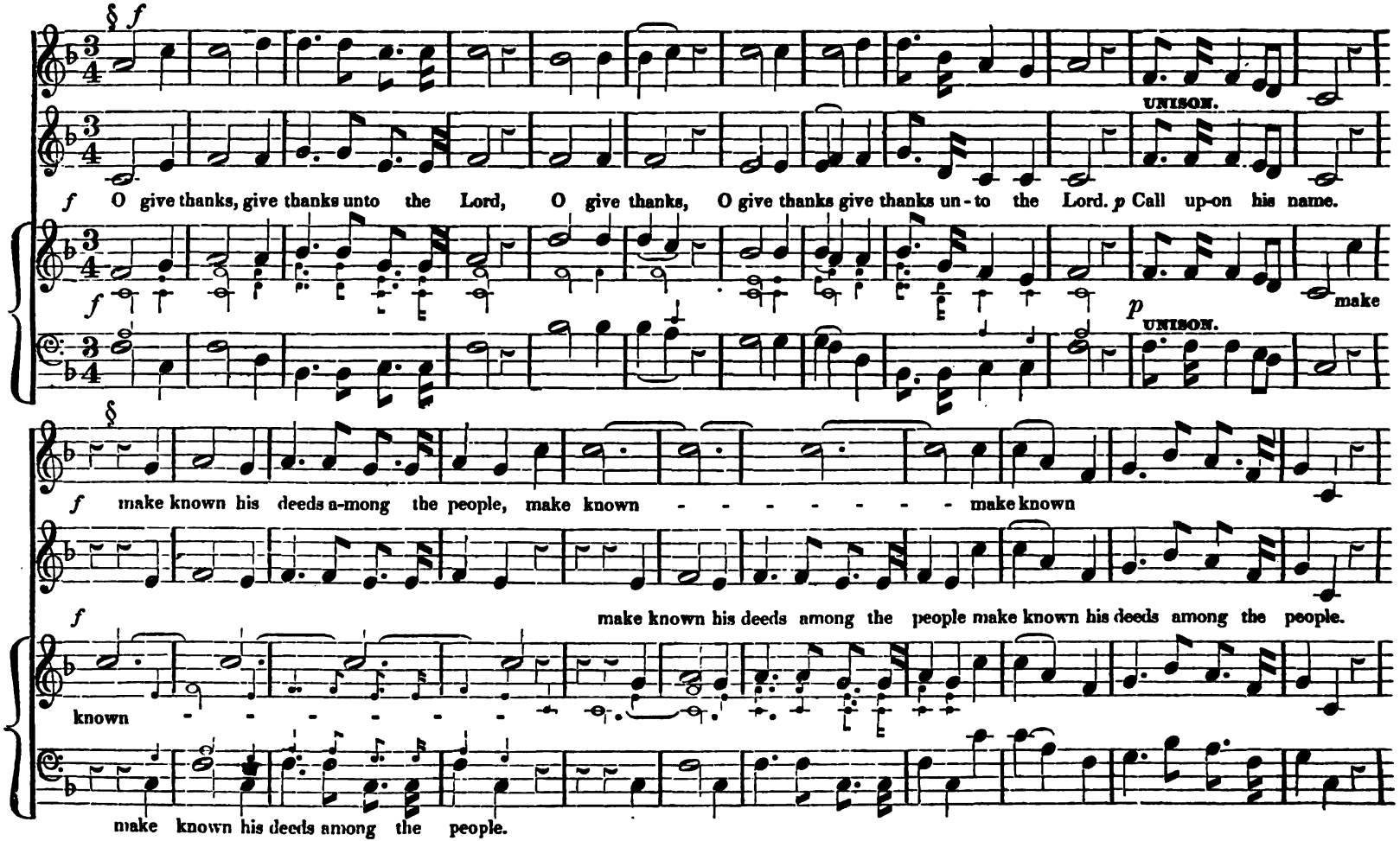
mong - - thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bles - - -

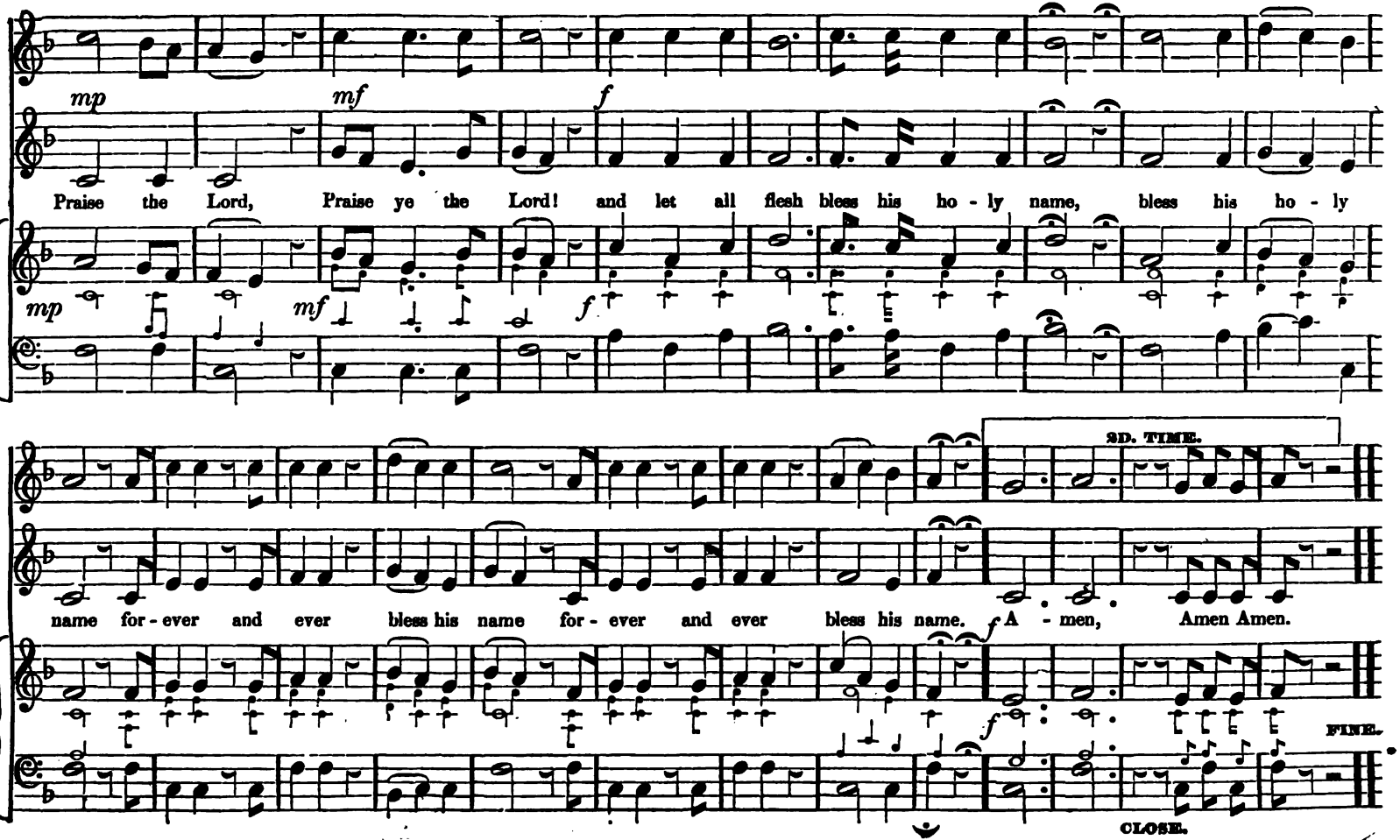
f


bless-ing, and thy
sing, thy bless-ing is a-mong--- thy peo-ple, And thy bless-ing, and thy bless-ing, and thy
And thy bless - - - - - - - - ing, thy
bless-ing, And thy
bless-ing, and thy bless-ing,
bless - - ing, and thy bless-ing is a-mong thy peo-ple, is a-mong thy peo - - ple.
bless - - ing,
bless-ing, and thy bless-ing, thy

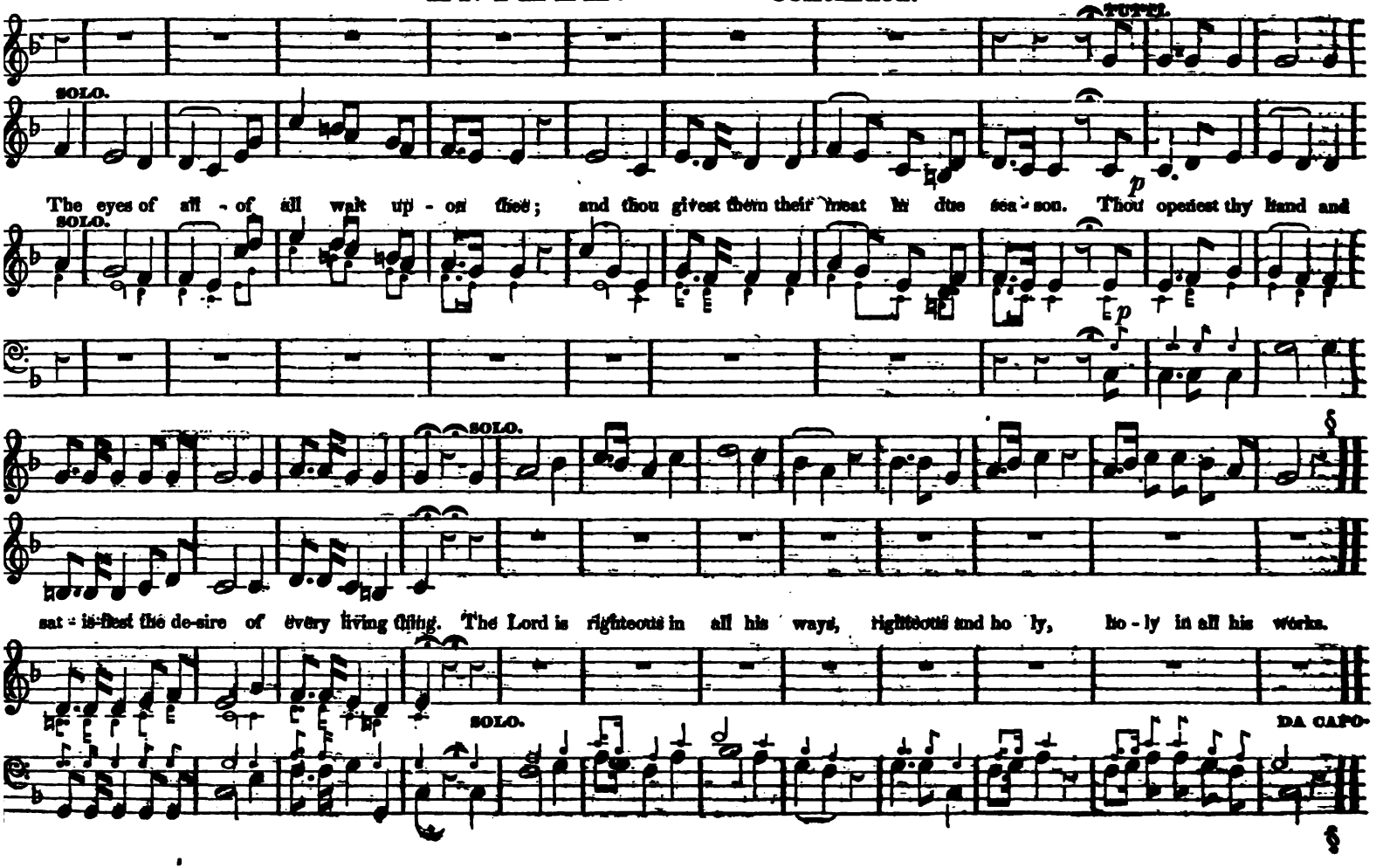
ALLEGRO.

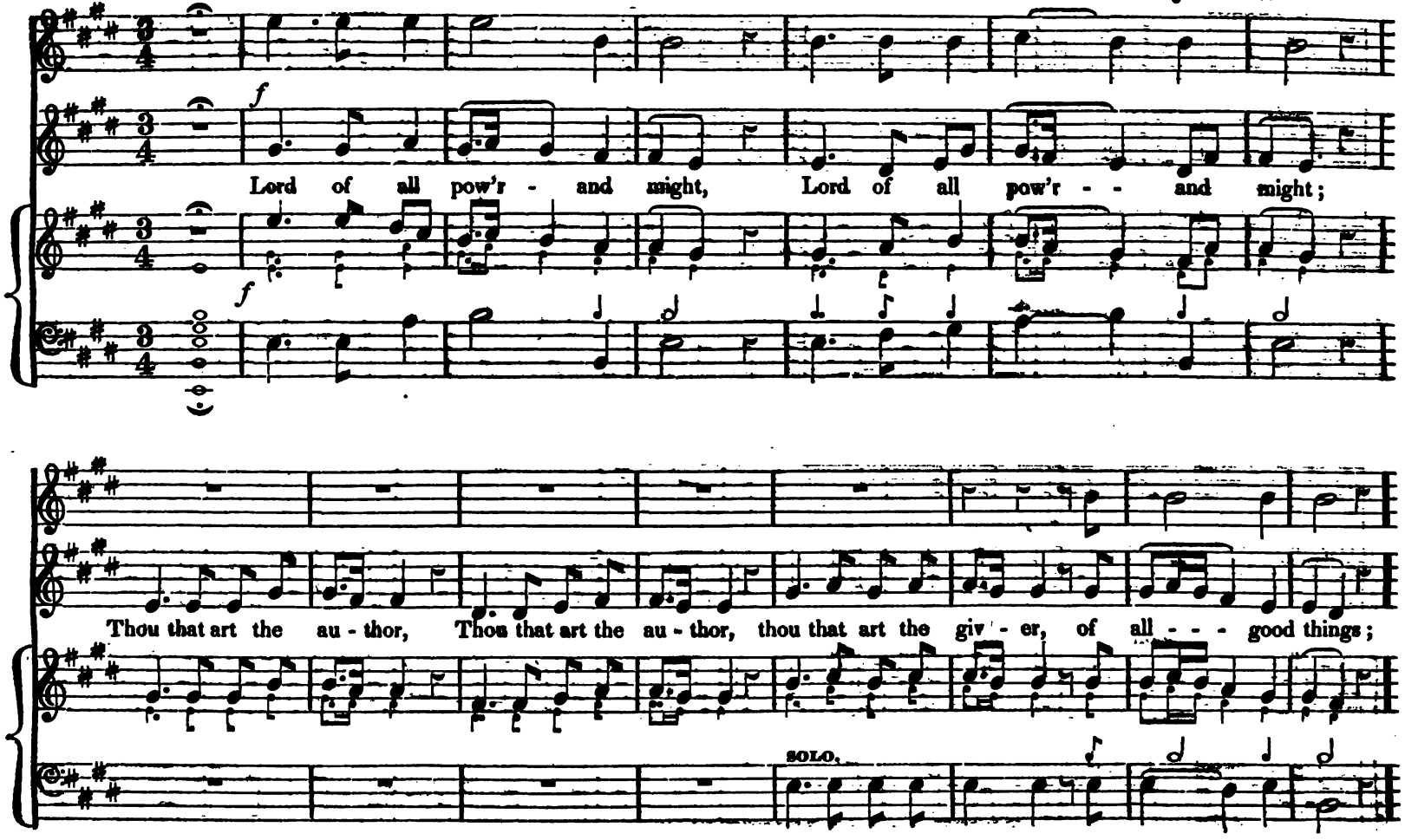
THANKSGIVING ANTHEM.

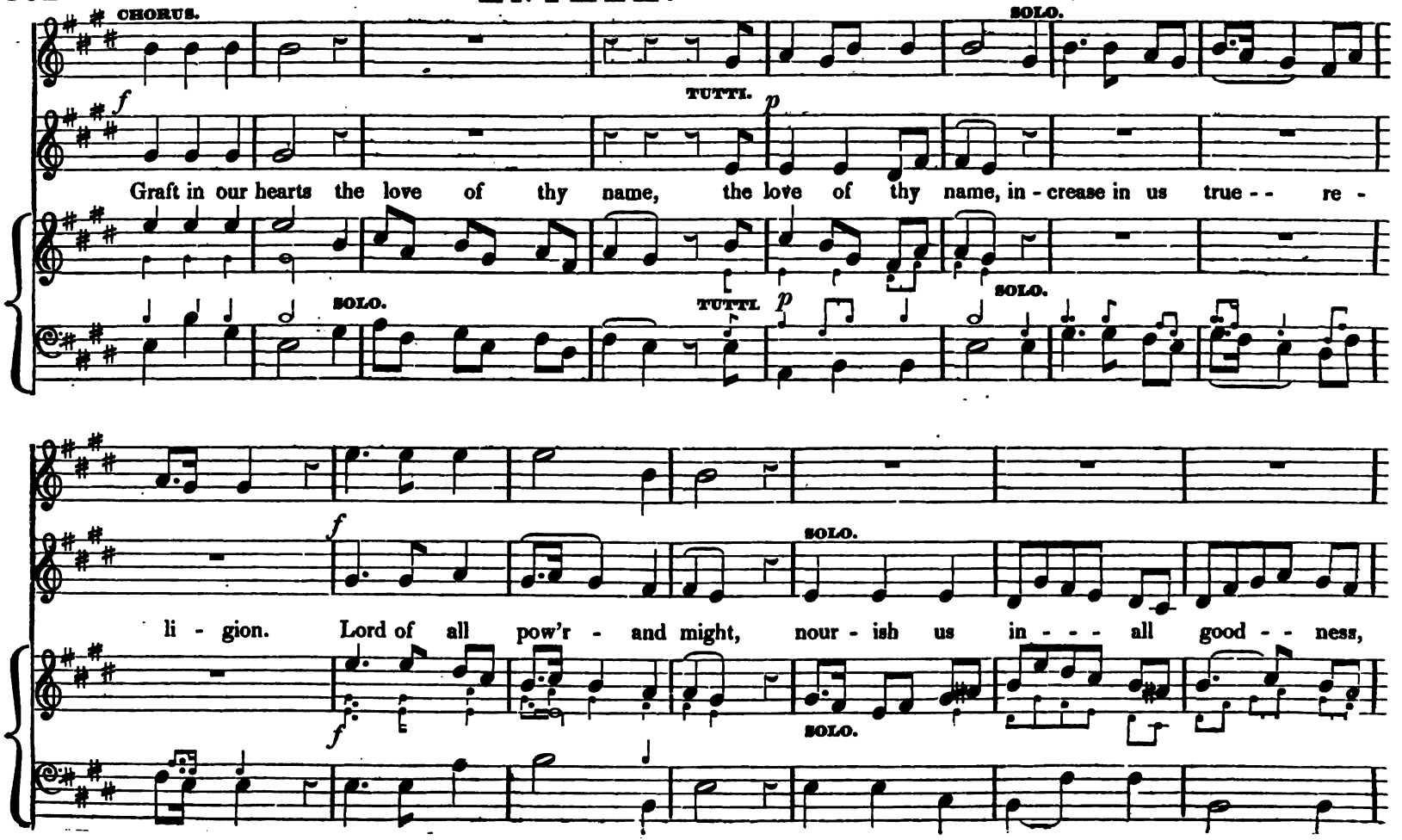


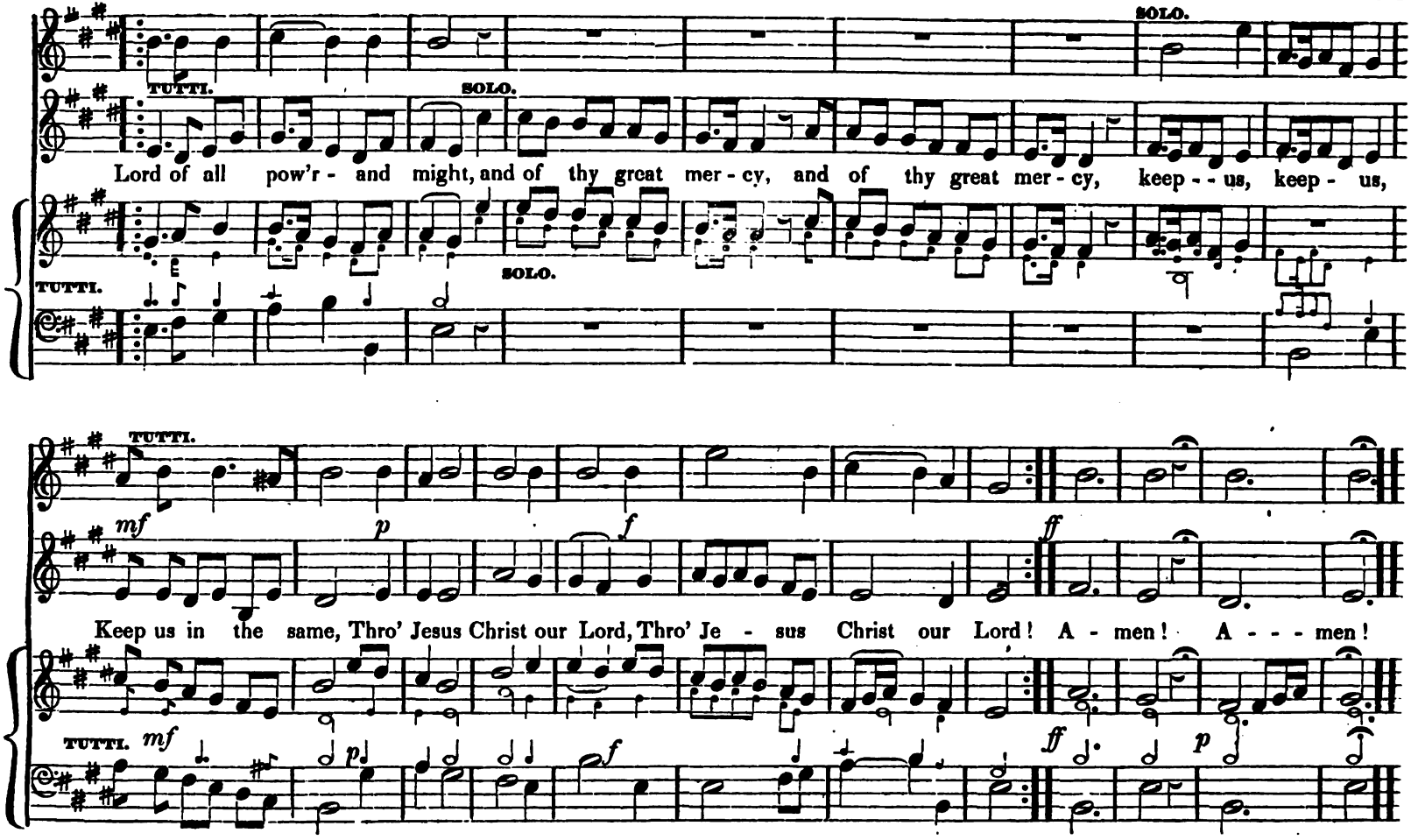

mp
mf
f
Praise the Lord, Praise ye the Lord! and let all flesh bless his ho - ly name, bless his ho - ly
mp
mf
f
2D. TIME.
name for - ever and ever bless his name for - ever and ever bless his name. f A - men, Amen Amen.
f
FINE.
CLOSE.

ANTHEM. Continued.

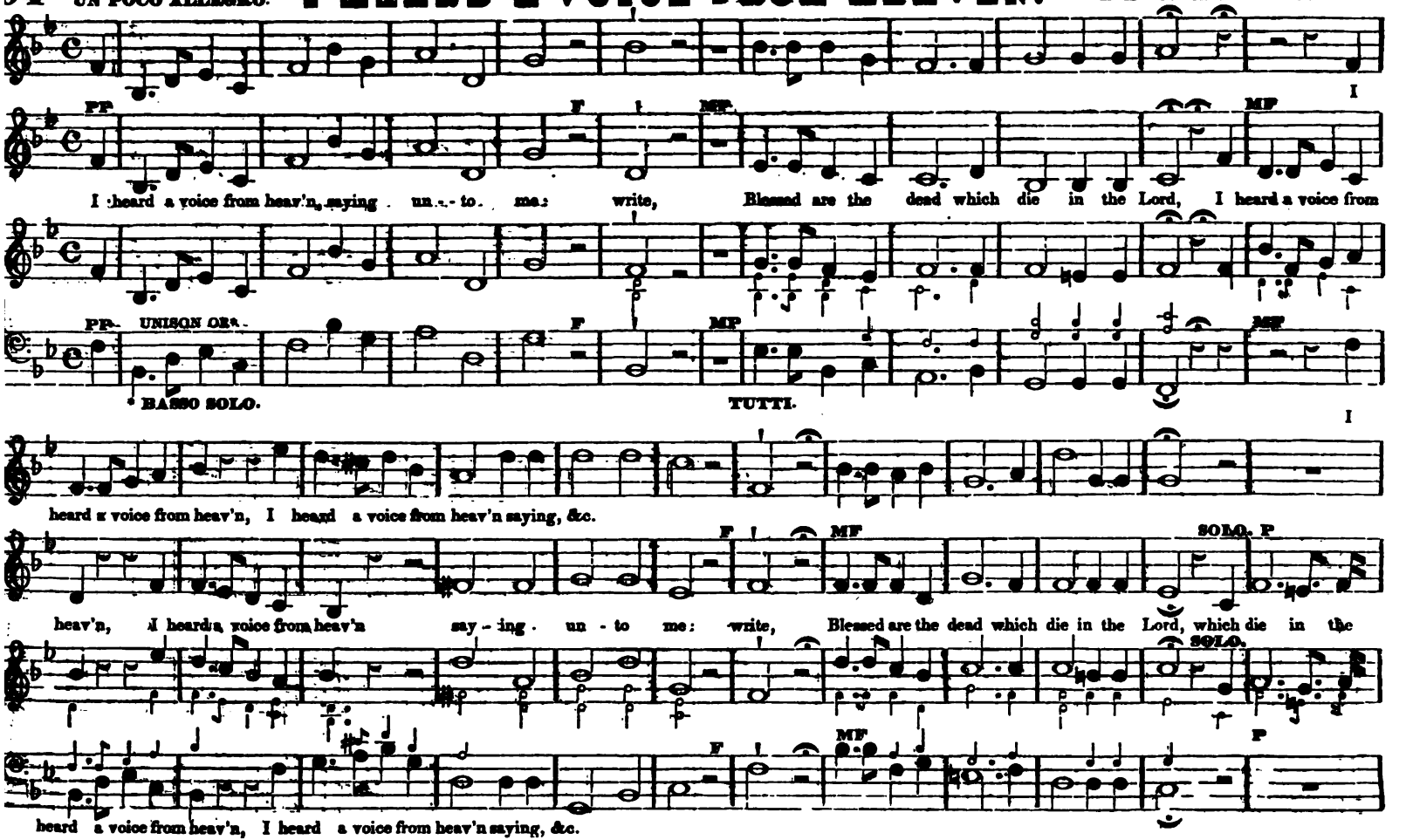


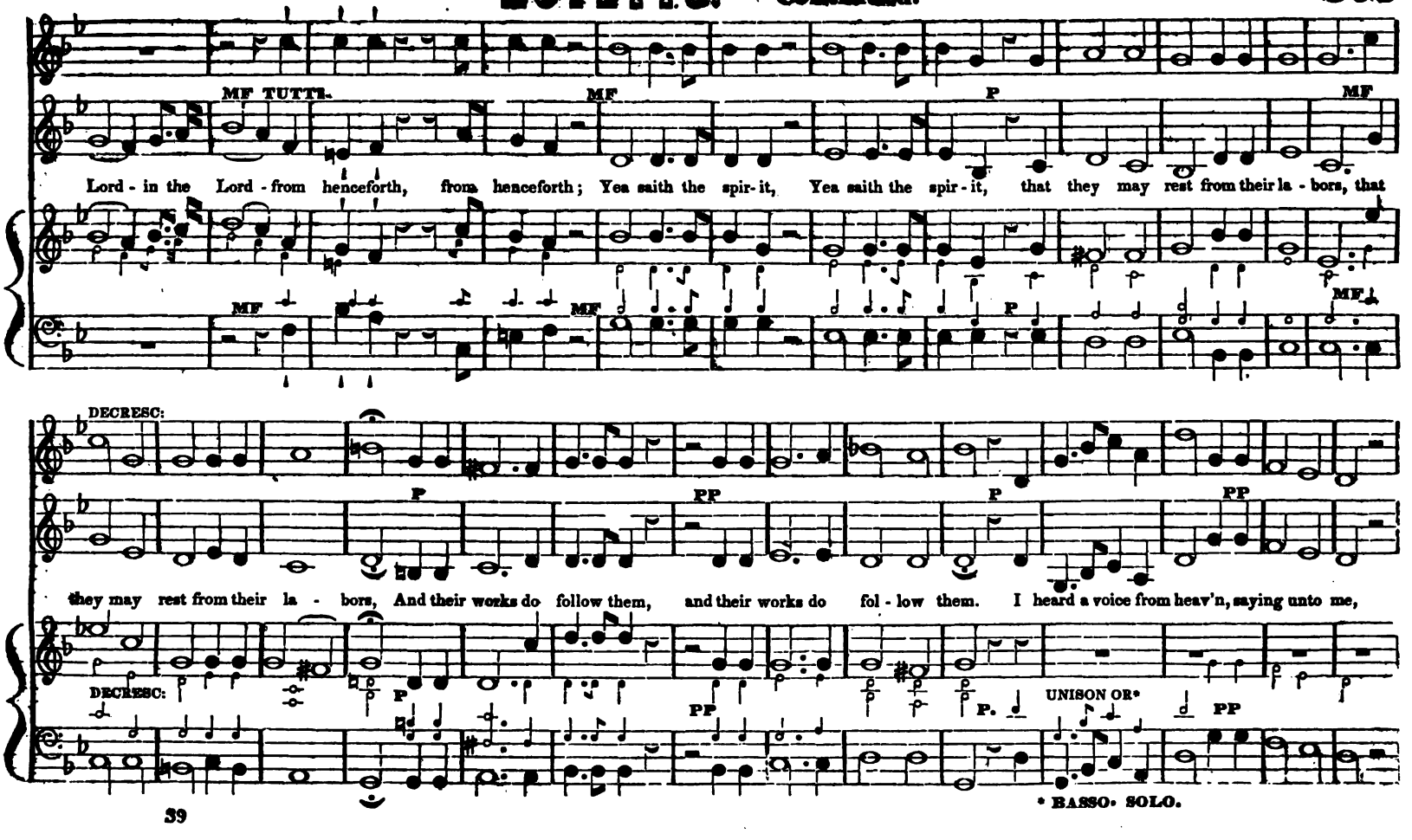

f
Lord of all pow'r - and might, Lord of all pow'r - - and might;
f
Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er, of all - - - good things;
SOLO.


CHORUS.
SOLO.
TUTTI.
Graft in our hearts the love of thy name, the love of thy name, in - crease in us true - - re -
SOLO.
TUTTI
SOLO.
li - gion. Lord of all pow'r - and might, nour - ish us in - - - all good - - ness,
SOLO.
SOLO.

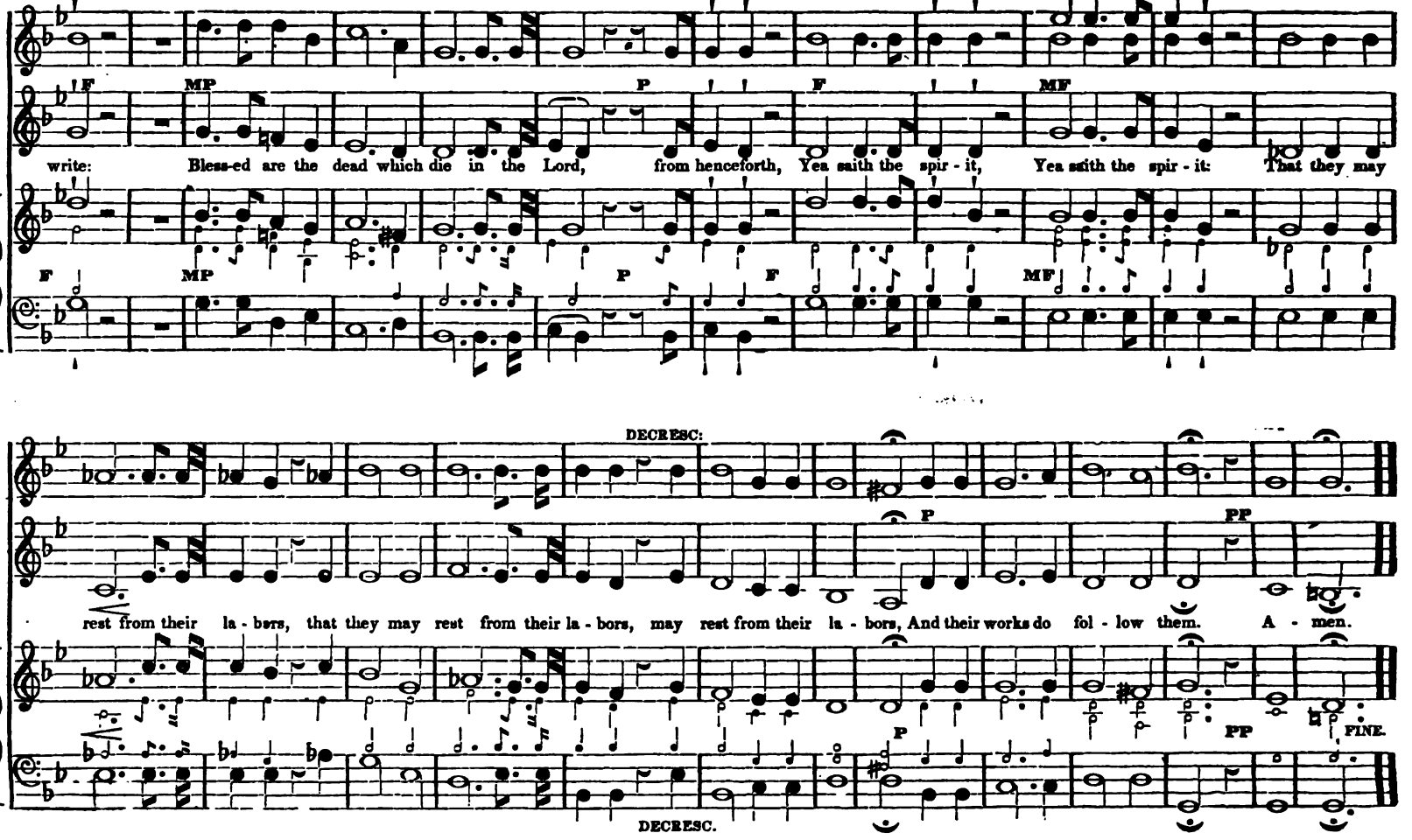

TUTTI.
SOLO.
SOLO.
Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,
TUTTI.
SOLO.
TUTTI.
mf
p
f
ff
Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!
TUTTI.
mf
p
f
ff
p

UN POCO ALLEGRO. **I HEARD A VOICE FROM HEAVEN.** Funeral Motetto.

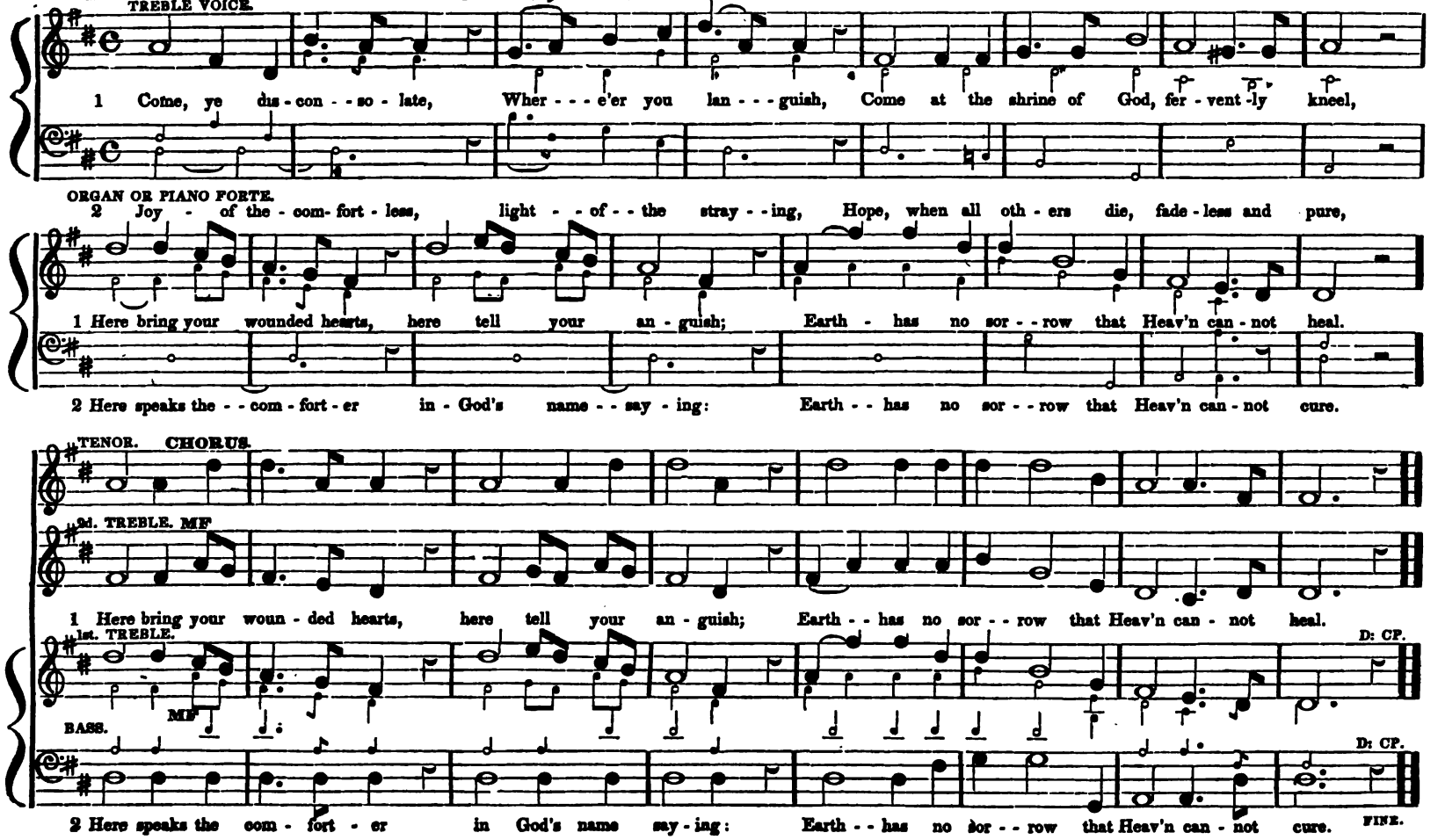



MF TUTTI.
MF
P
MF
Lord - in the Lord - from henceforth, from henceforth; Yea saith the spir - it, Yea saith the spir - it, that they may rest from their la - bors, that
MF
MF
P
MF
DECRESC:
P
PP
P
PP
they may rest from their la - bors, And their works do follow them, and their works do fol - low them. I heard a voice from heav'n, saying unto me,
DECRESC:
P
PP
P.
UNISON OR*
PP
* BASSO SOLO.

MOTETTO. Continued.



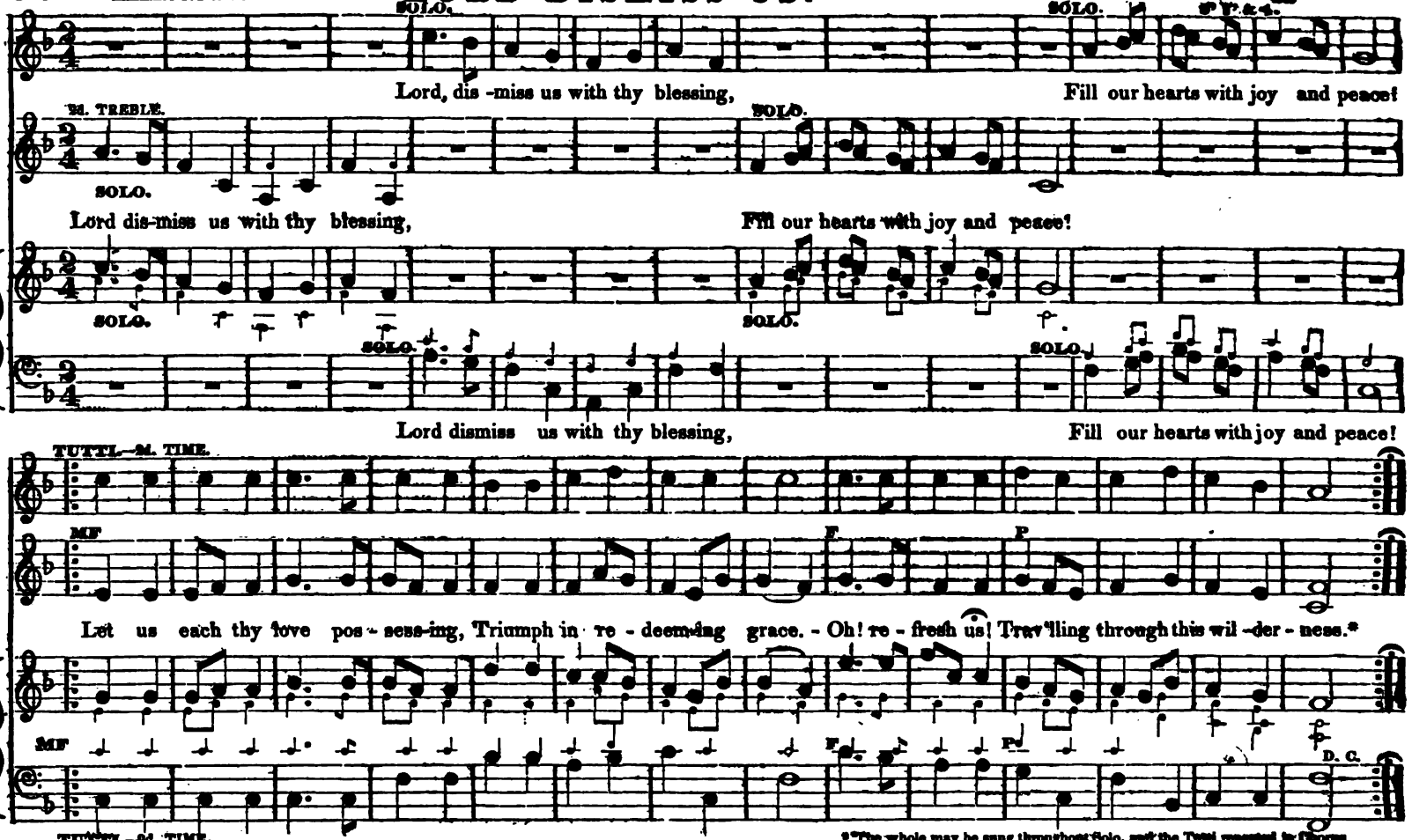
COME, YE DISCONSOLATE. Anthem. S. Webbe.



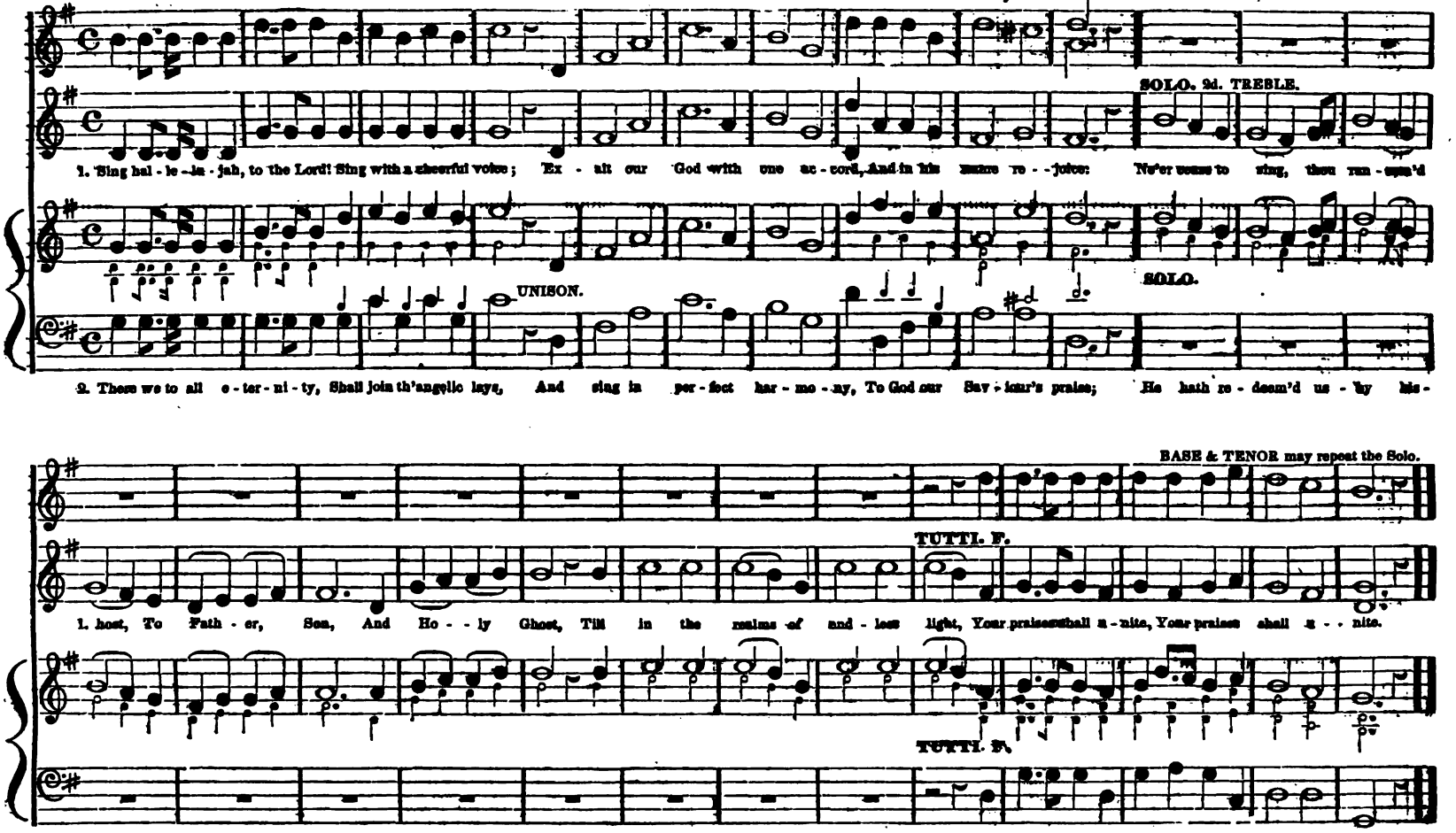
ALLEGRETTO.

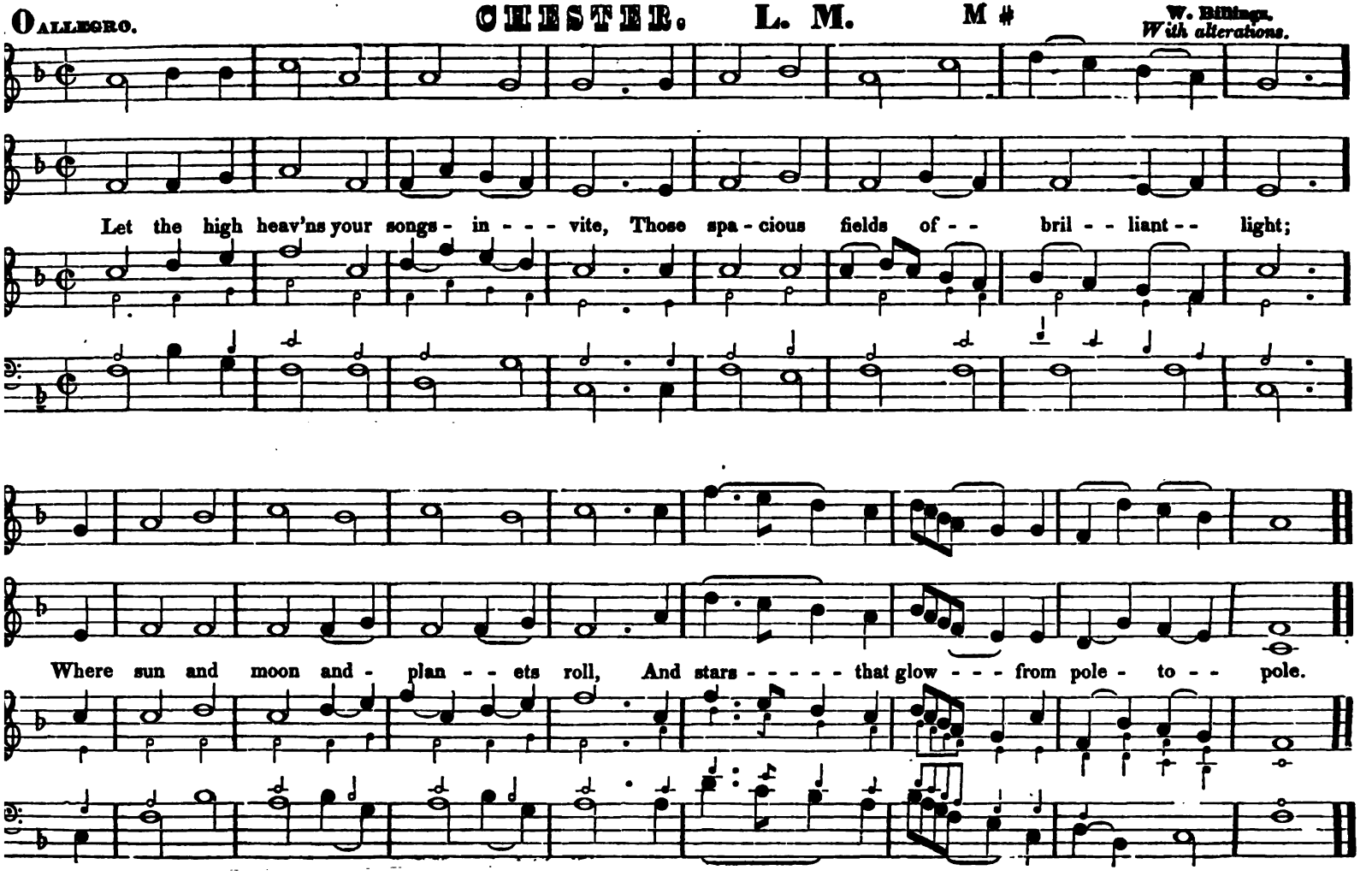
LORD DISMISS US.

Doxology.



*The whole may be sung throughout Solo, and the Tutti repeated in Chorus


SOLO. 2d. TREBLE.
1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - joice: Ne'er cease to sing, then ran - som'd
SOLO.
UNISON.
2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -
BASE & TENOR may repeat the Solo.
TUTTI. F.
1. host, To Fath - er, Son, And Ho - - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall u - - nite.
TUTTI. F.
2 blood, And made - us - kings and priests - to - God; For us, for us the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men.

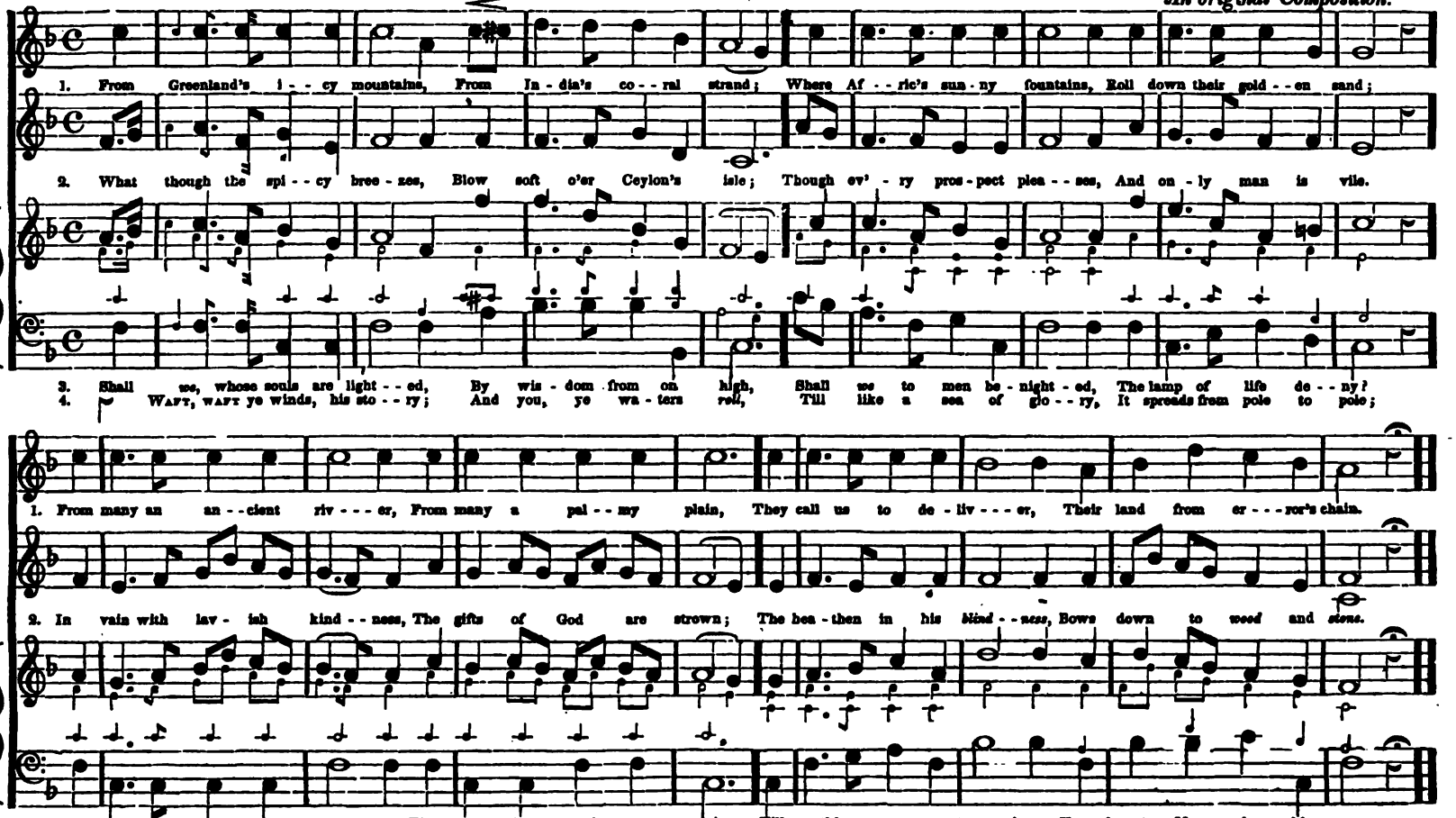

ALLEGRO.
CHESTER. L. M.
M #
W. Billings.
With alterations.
Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;
Where sun and moon and - plan - - ets roll, And stars - - - - - that glow - - - from pole - to - - pole.

ALLEGRO MODERATO.

FROM GREENLAND'S ICY MOUNTAINS.

7's & 6's.

An original Composition.



ALLEGRO MODERATO.

WATCHMAN! TELL US OF THE NIGHT. An original Anthem.

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. M F

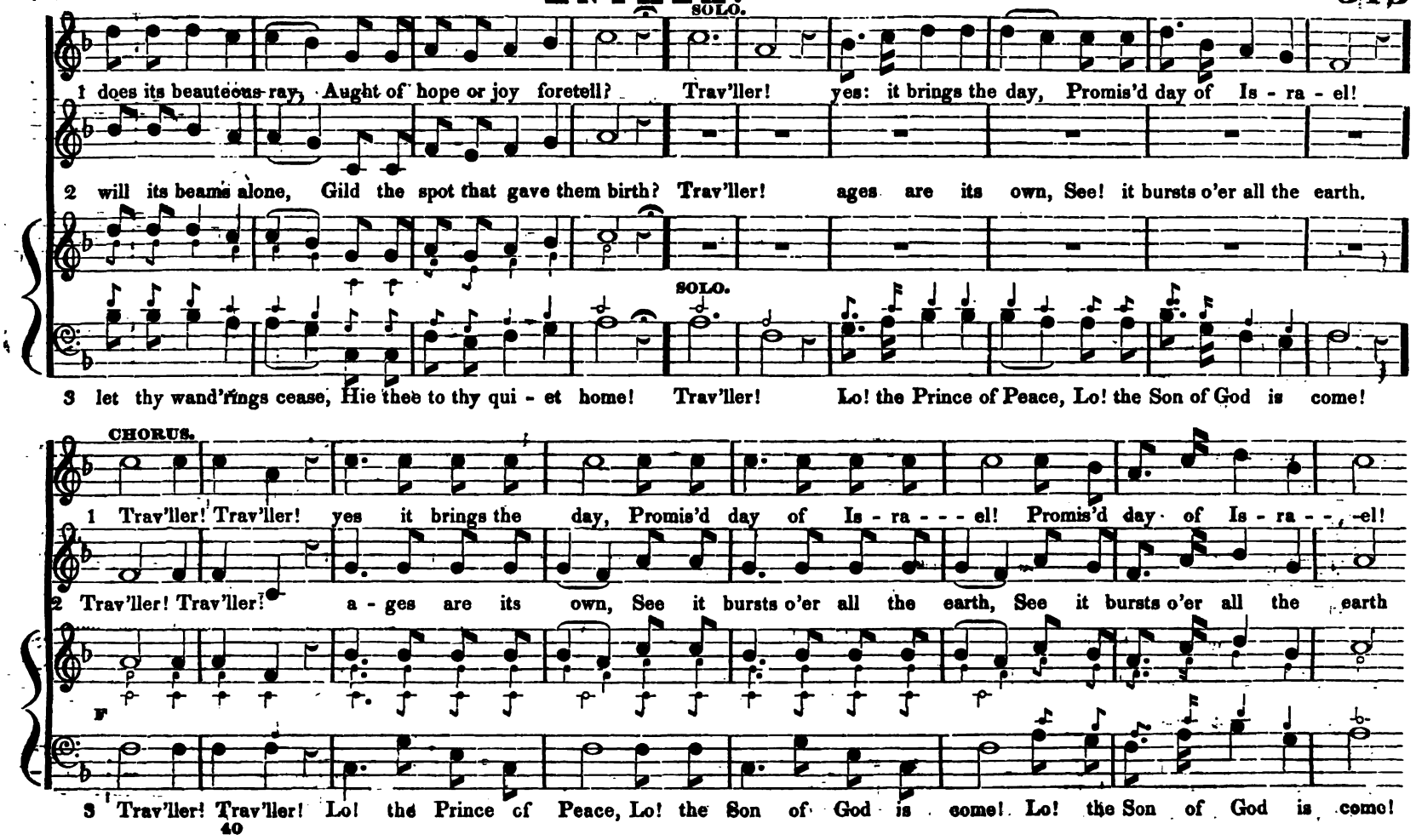
1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! blessed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

SOLO.

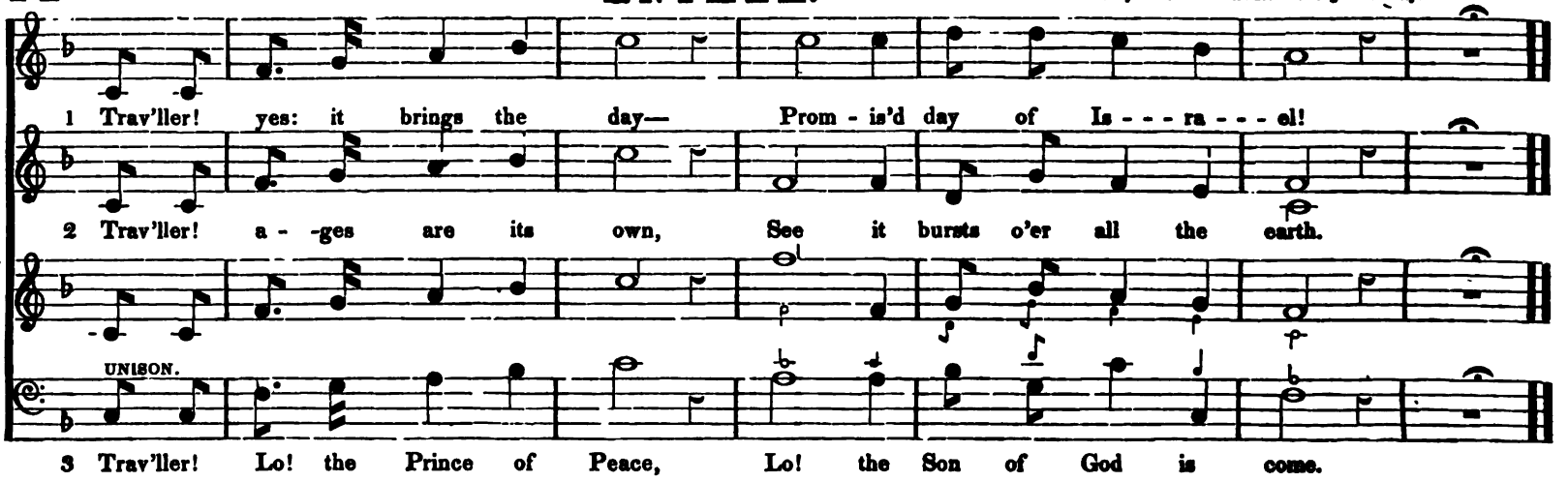
M F

3 Trav'ller! darkness takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

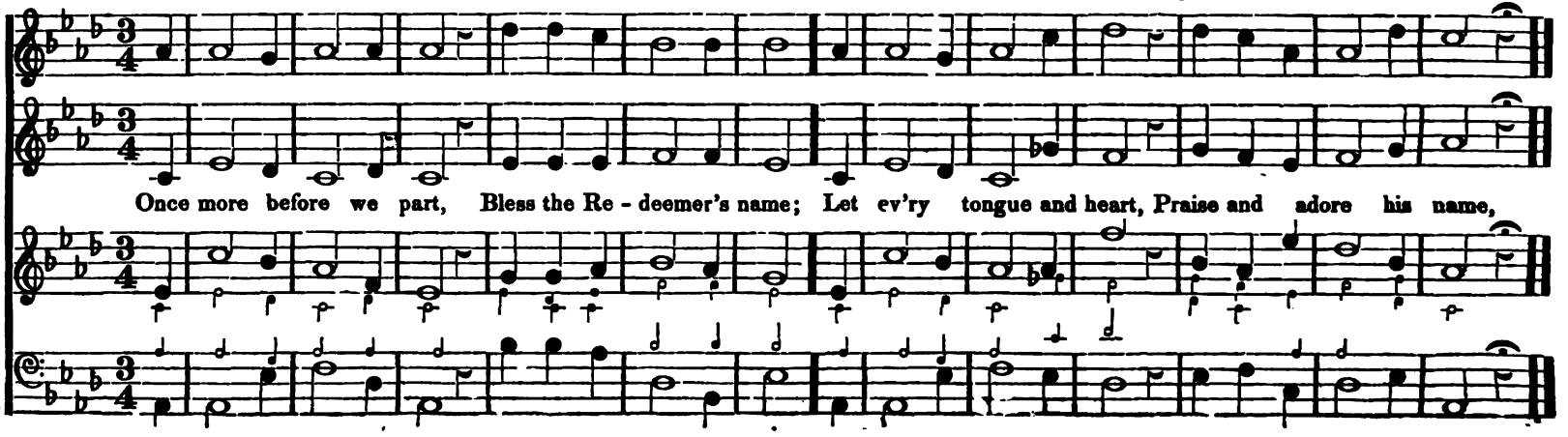

SOLO.
1 does its beauteous ray, Aught of hope or joy foretell? Trav'ller! yes: it brings the day, Promis'd day of Is - ra - el!
2 will its beams alone, Gild the spot that gave them birth? Trav'ller! ages are its own, See! it bursts o'er all the earth.
SOLO.
3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come!
CHORUS.
1 Trav'ller! Trav'ller! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - - el!
2 Trav'ller! Trav'ller! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth
F
3 Trav'ller! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

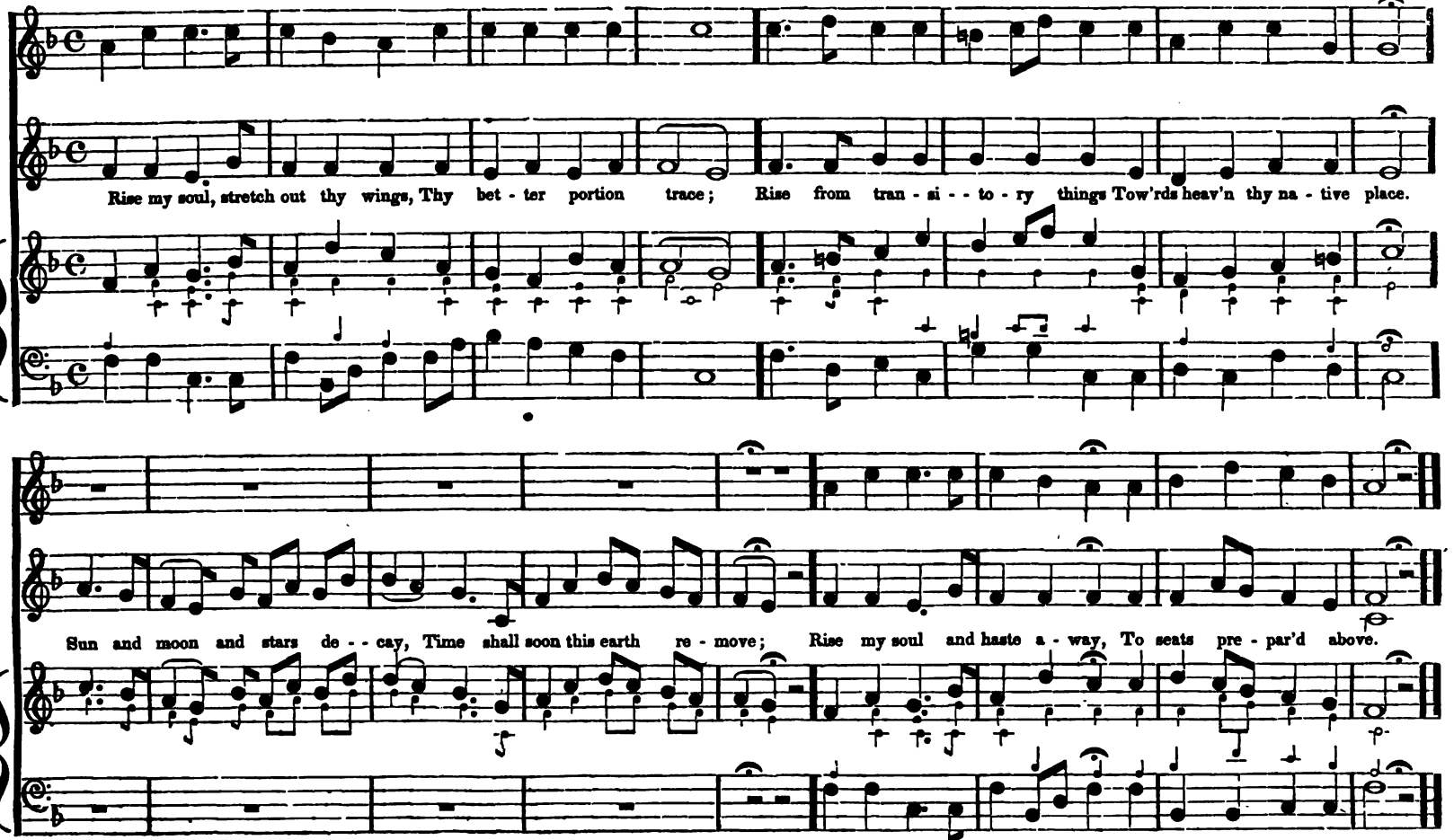
ANTHEM. Continued.

Another origina. composition with the same words may be found in the New Village Harmony.

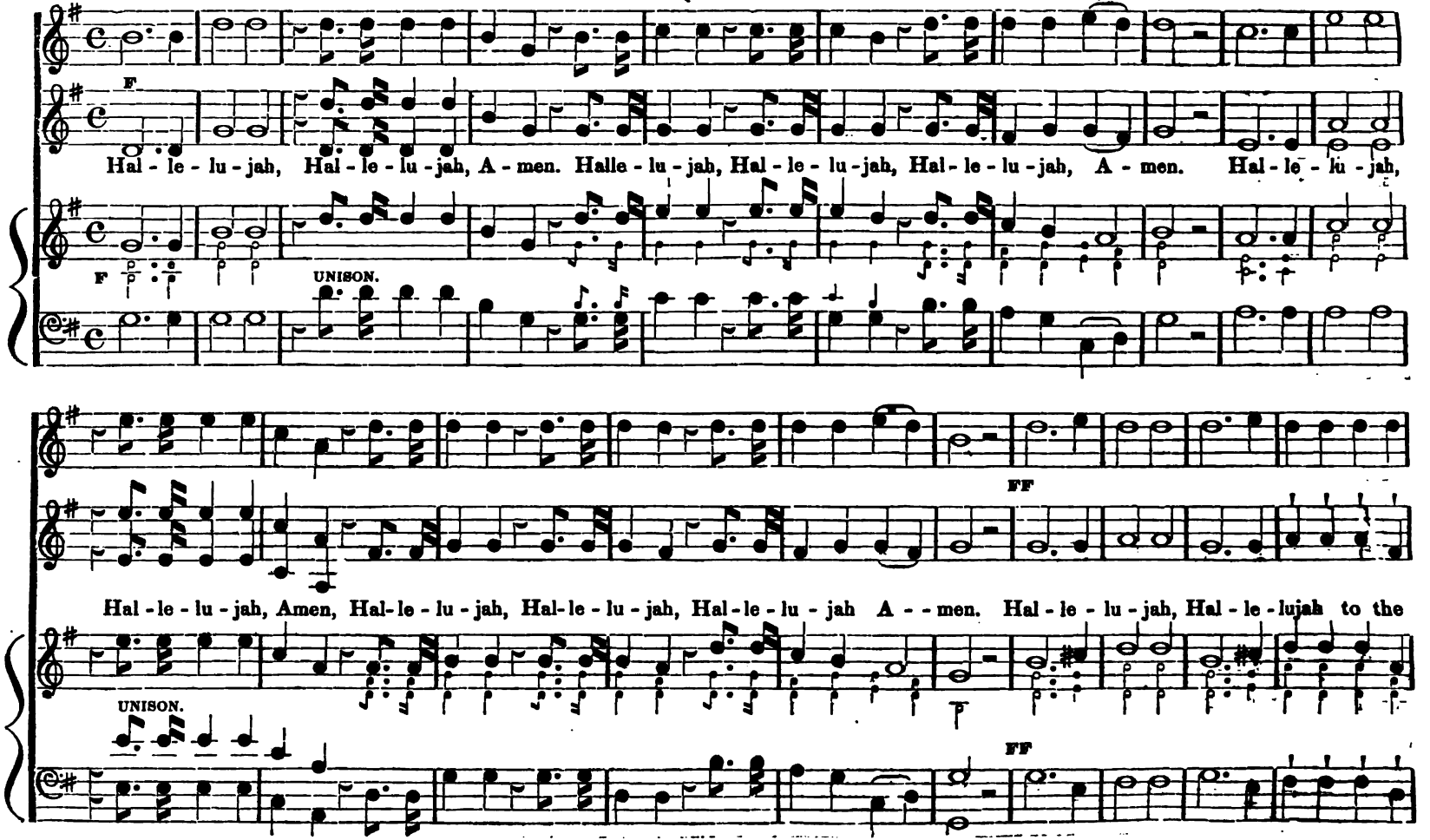


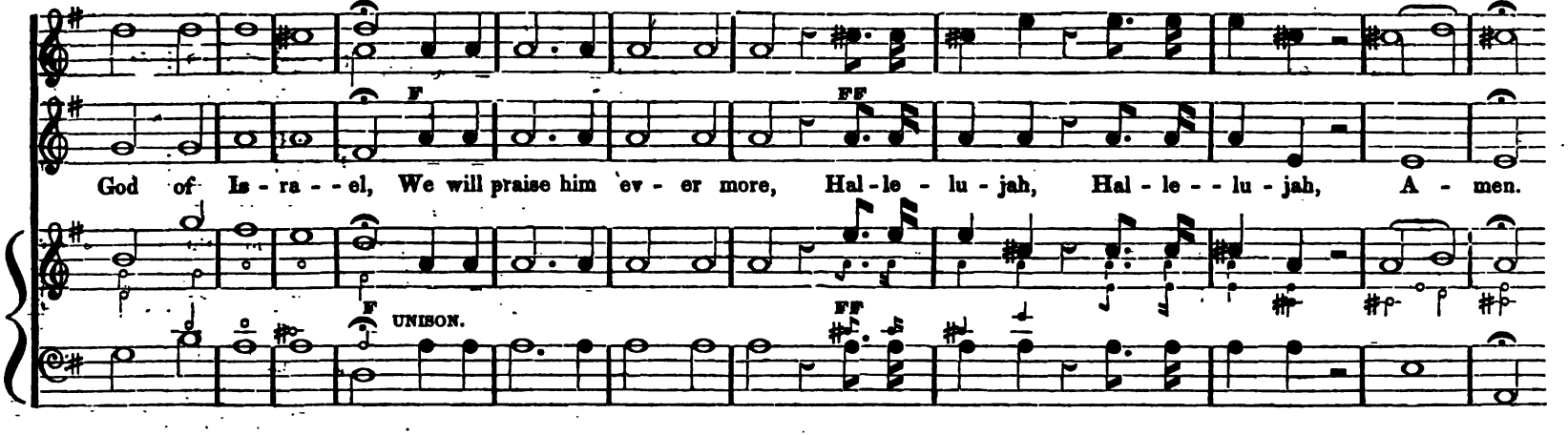
KENSINGTON. 6's. Doxology.

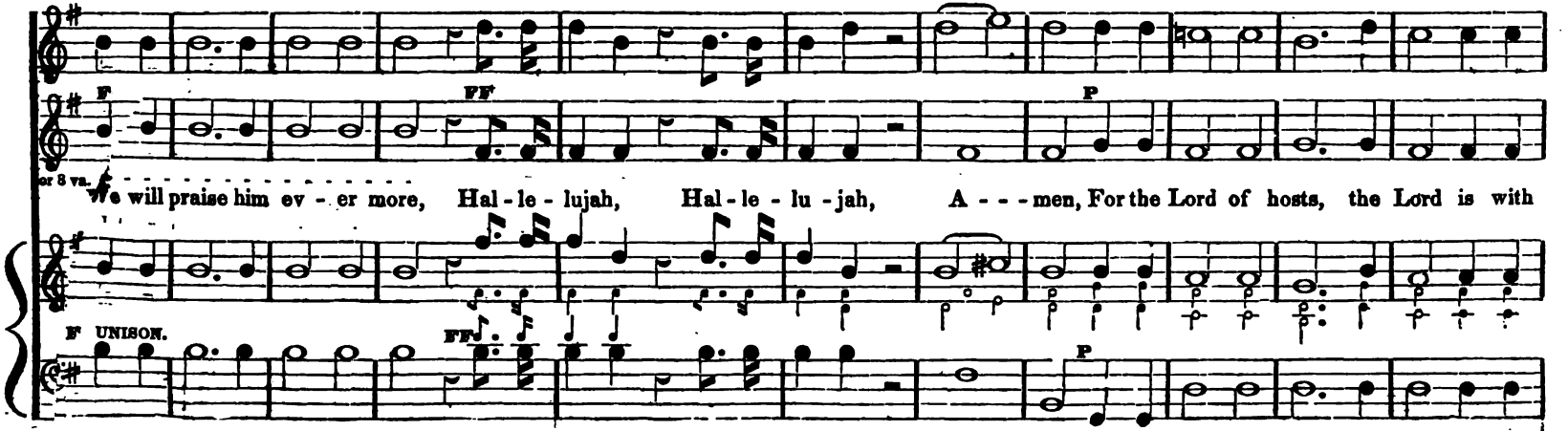


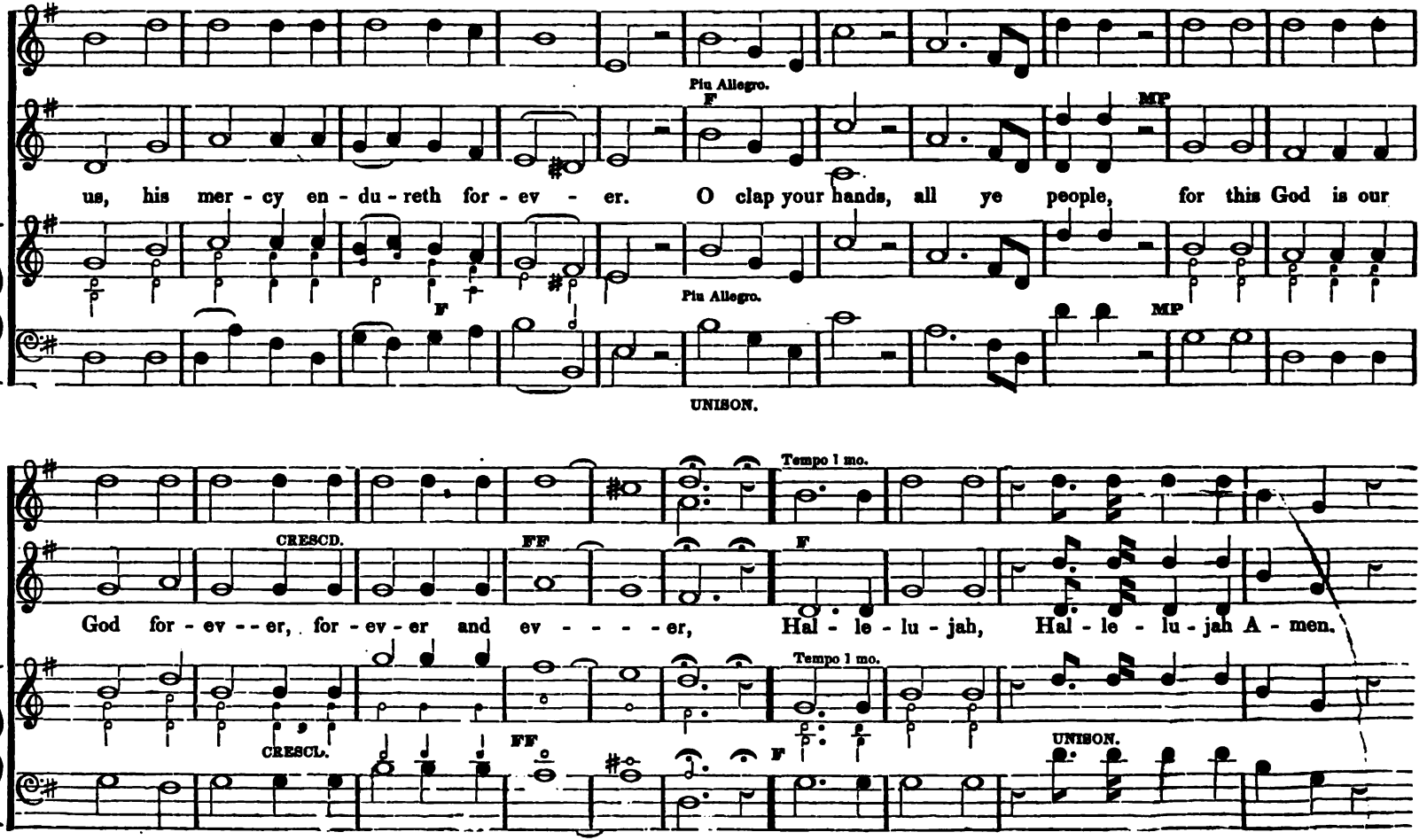


Remark. When sung as a select piece, the second part may be repeated

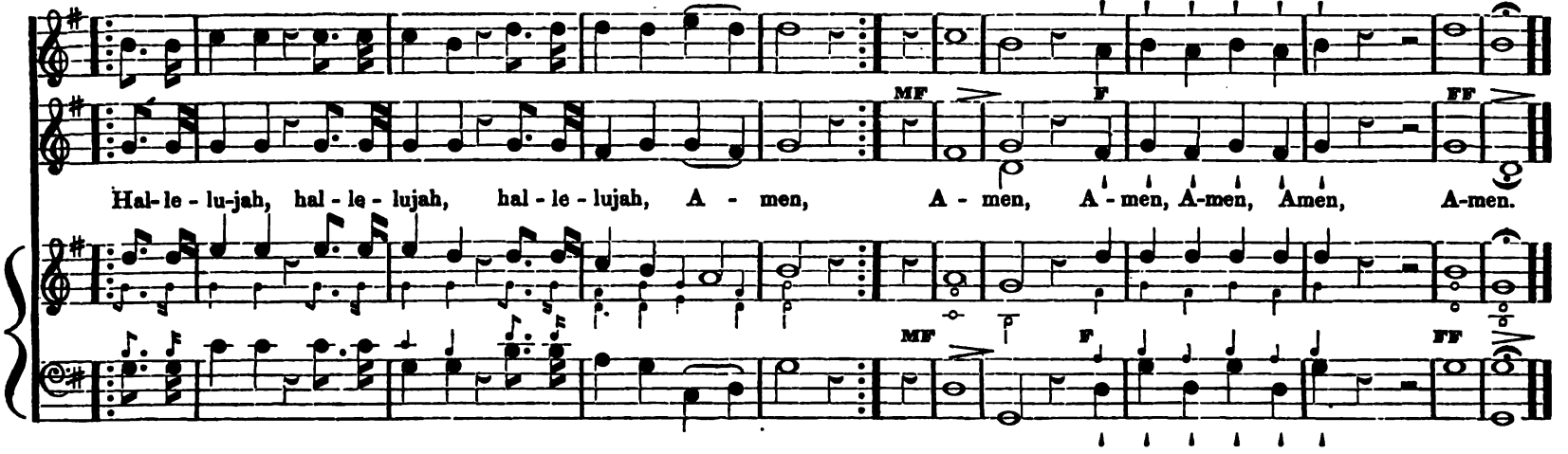

F
Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,
F
UNISON.
FF
Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lujah to the
UNISON.
FF


F
FF
God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.
F UNISON.
FF


F
FF
P
or 8 va.
We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with
F UNISON.
FF
P

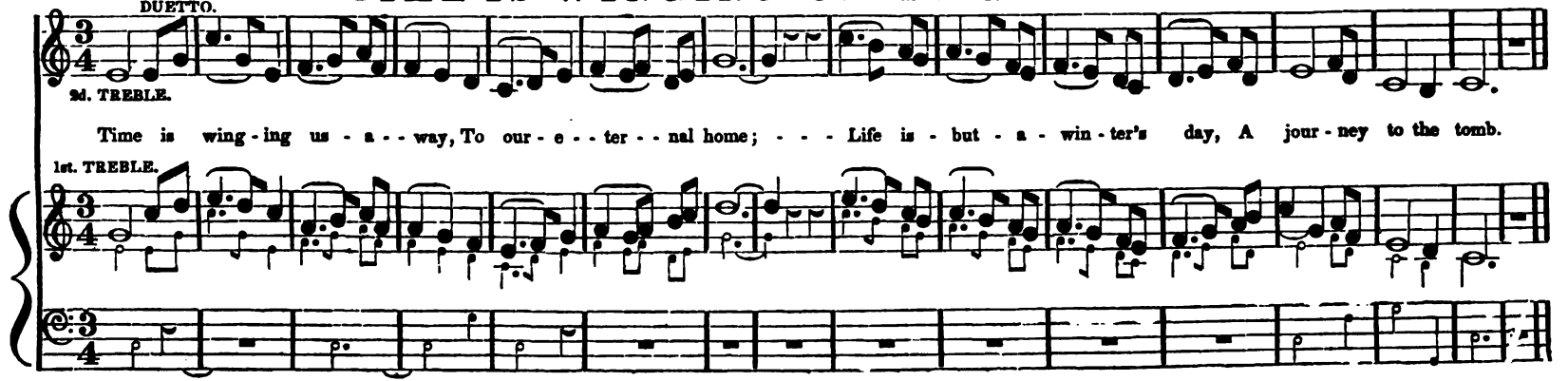

Piu Allegro.
F
MP
us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our
Piu Allegro.
F
MP
UNISON.
Tempo 1 mo.
CRESCD.
FF
F
God for - ev - - er, for - ev - er and ev - - - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.
Tempo 1 mo.
CRESCD.
FF
F
UNISON.

ANTHEM. Continued.

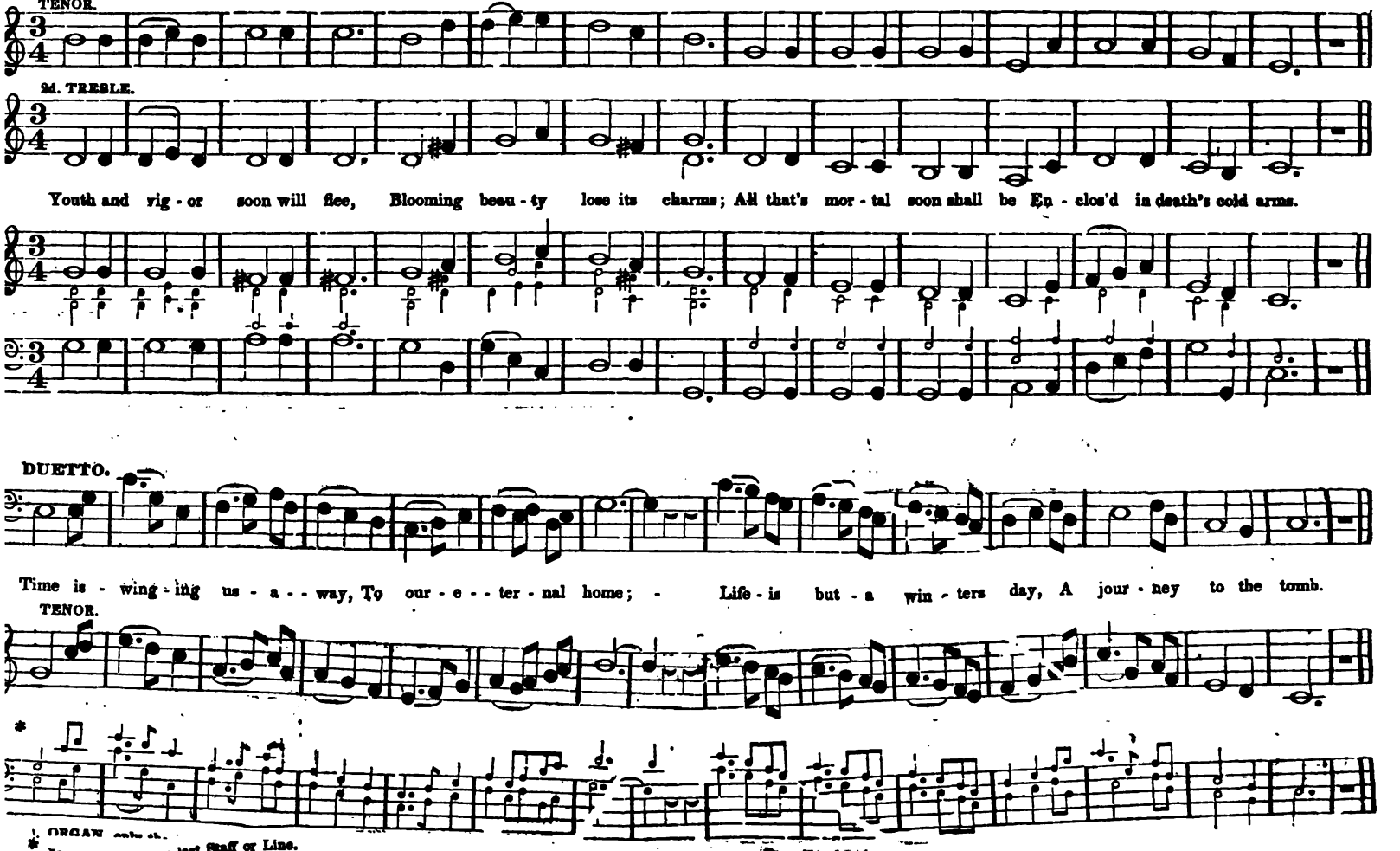


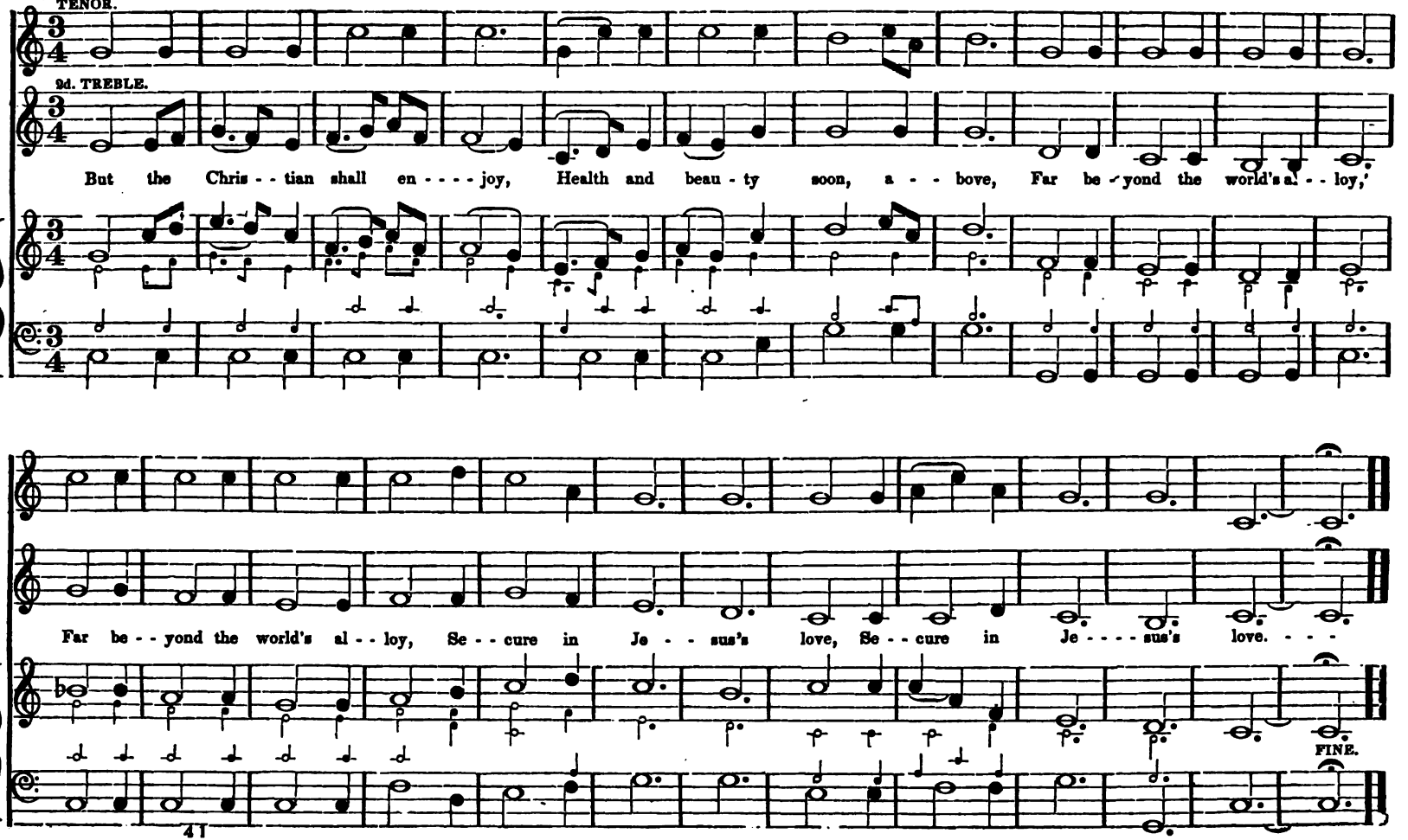
TIME IS WINGING US AWAY. Anthem. *Flight of Time.*

ALLEGRETTO.
DUETTO.



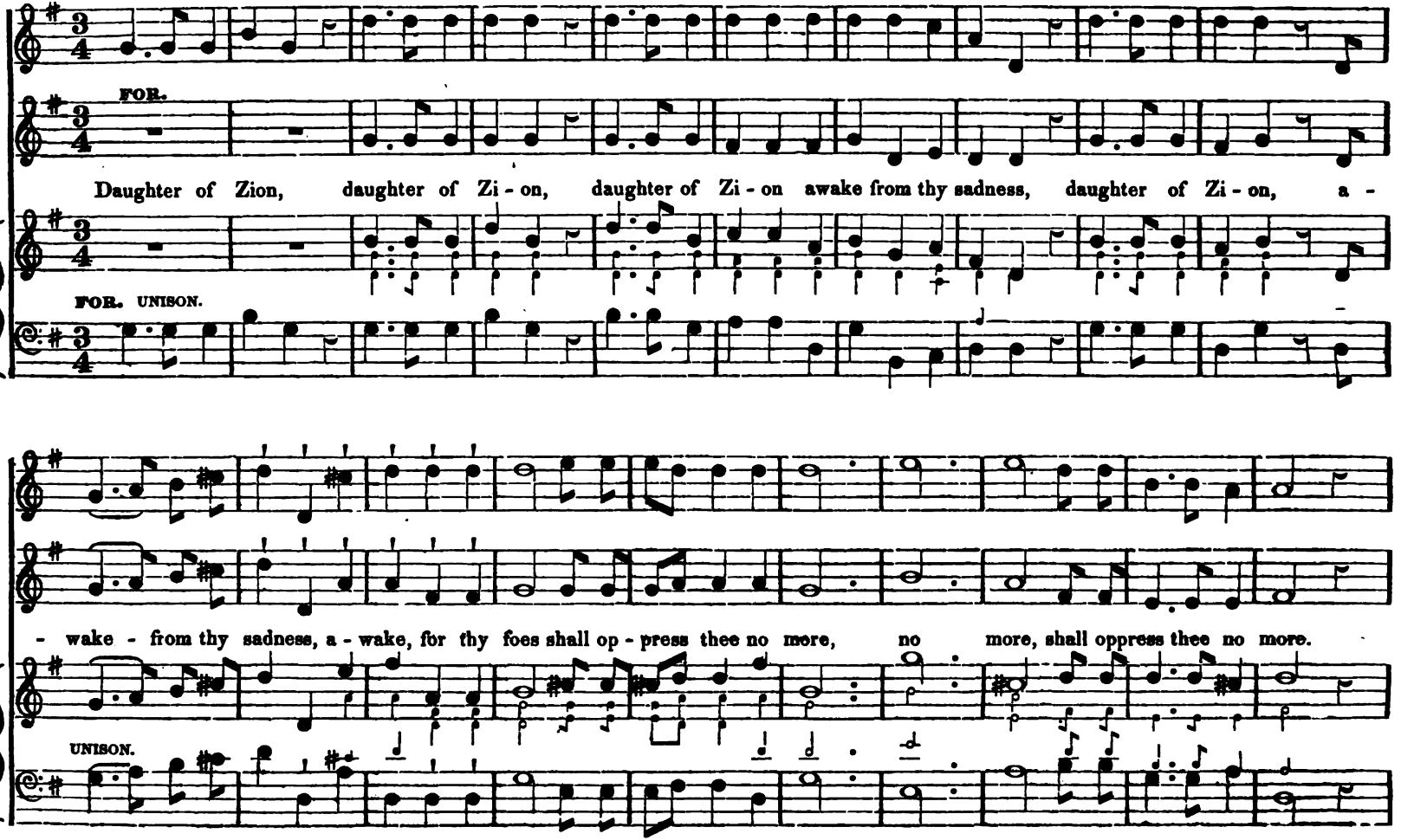
CHORUS. **ANTHEM.** **Continued.**

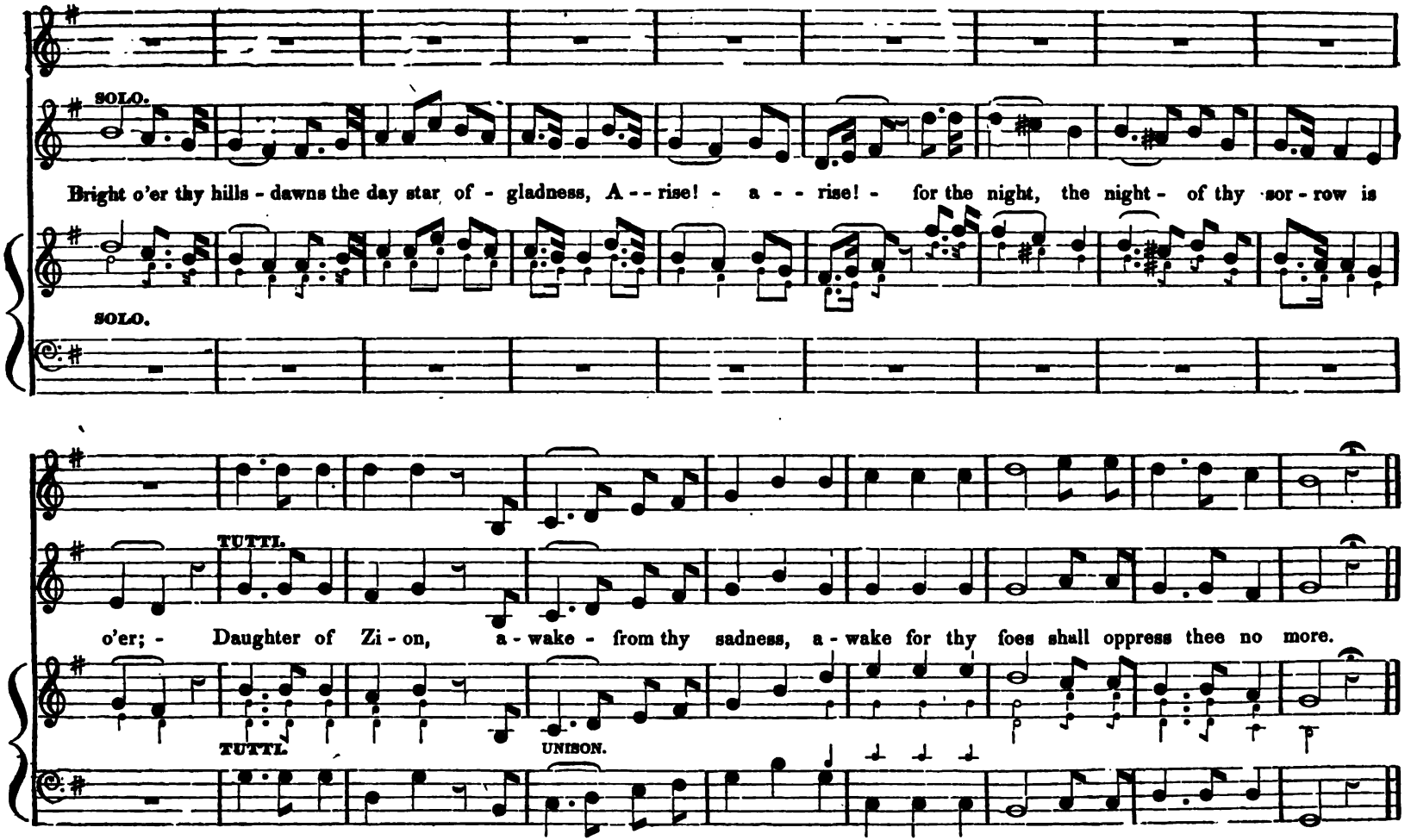


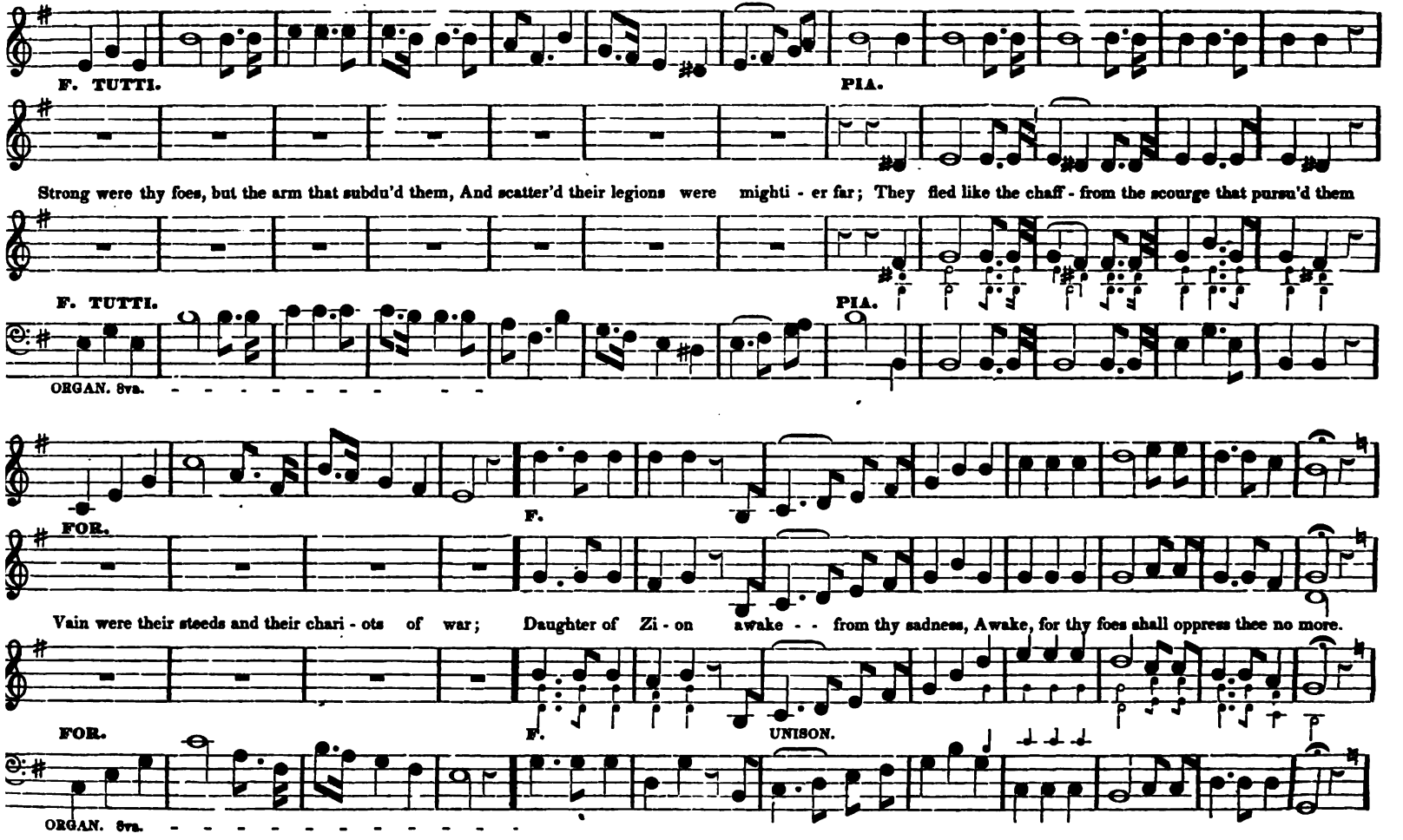

CHORUS.
TENOR.
2d. TREBLE.
But the Chris - - tian shall en - - - - joy, Health and beau - ty soon, a - - bove, Far be - yond the world's al - - loy,
Far be - - yond the world's al - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - - sus's love. - - -
FINE.

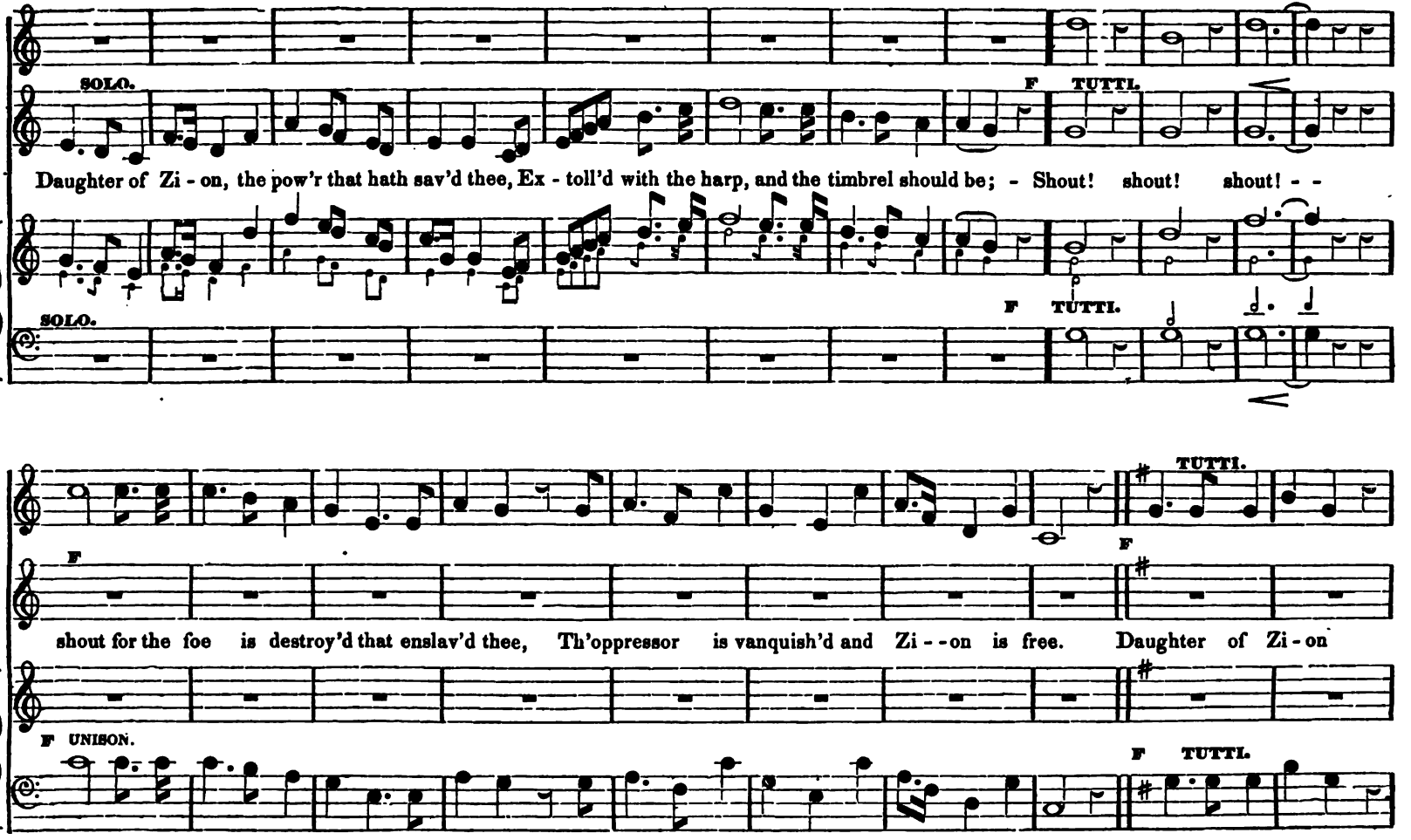
ALLEGRO.

DAUGHTER OF ZION. Anthem.

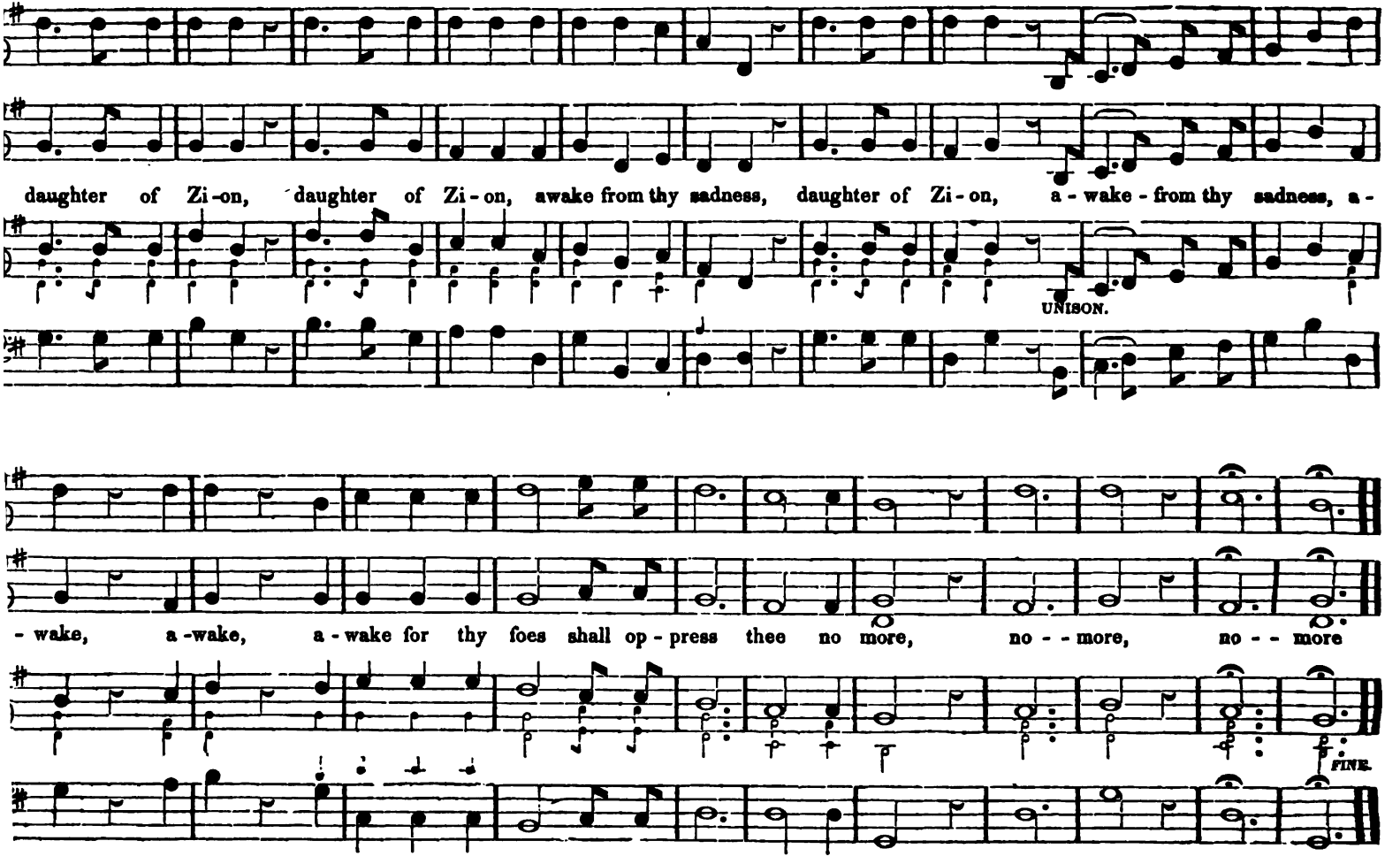


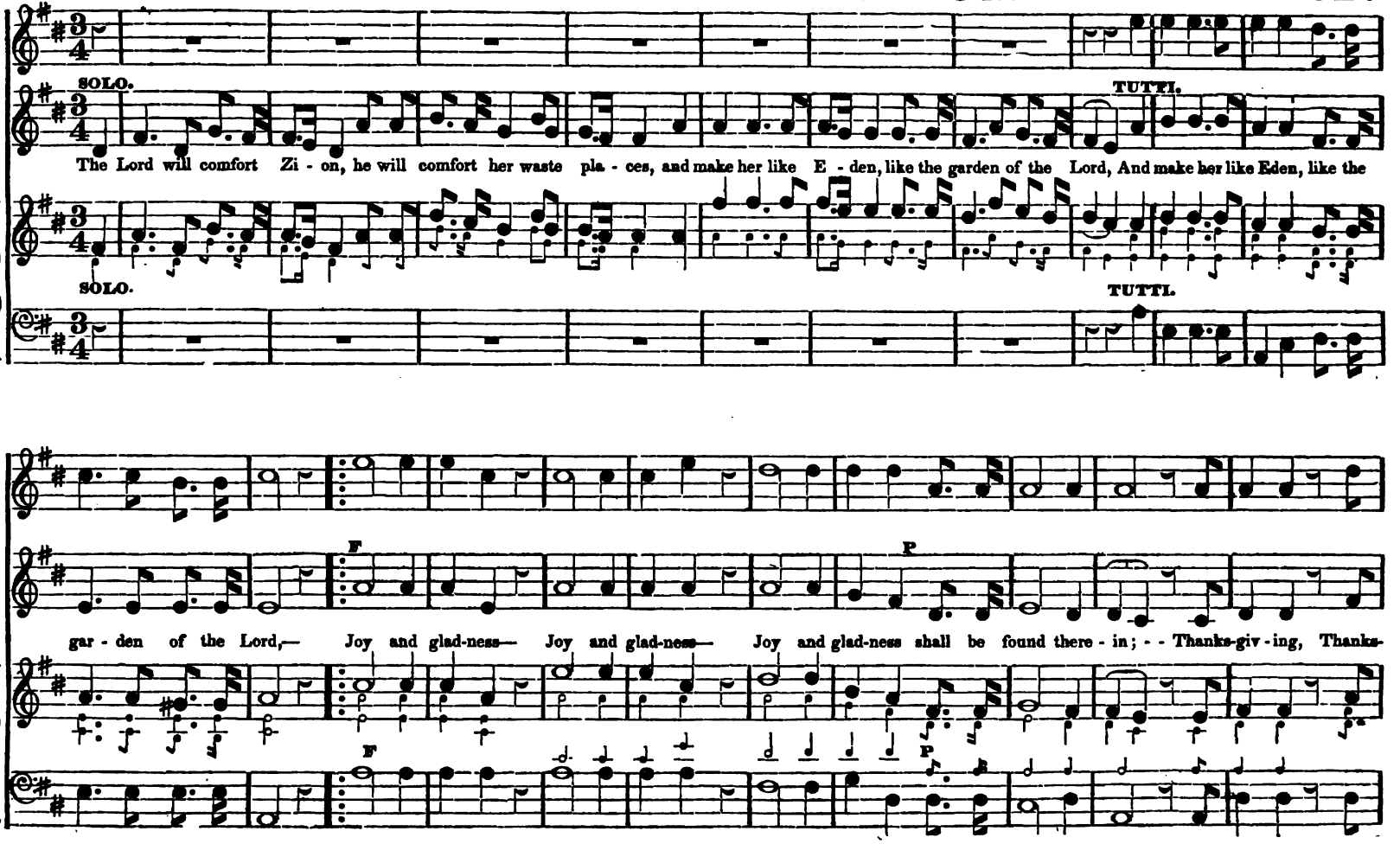

SOLO.
Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is
SOLO.
TUTTI.
o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.
TUTTI.
UNISON.


F. TUTTI.
PIA.
Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them
F. TUTTI.
PIA.
ORGAN. 8va.
FOR.
F.
Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.
FOR.
F.
UNISON.
ORGAN. 8va.

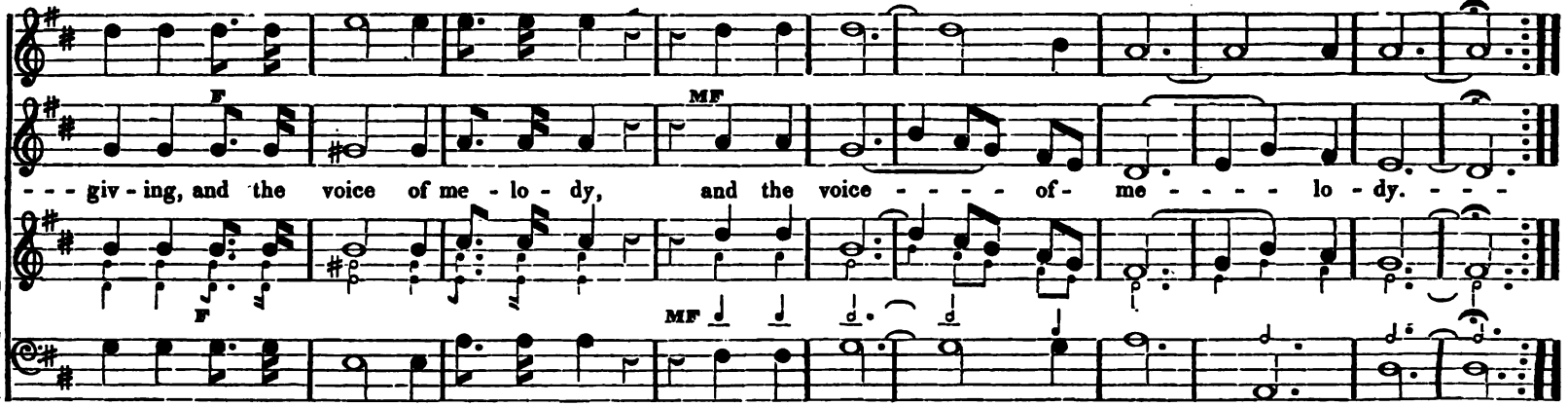

SOLO.
F
TUTTI.
Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -
SOLO.
F
TUTTI.
TUTTI.
F
F
shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - - on is free. Daughter of Zi - on
F UNISON.
F
TUTTI.

ANTHEM. Continued.




SOLO.
TUTTI.
The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the
SOLO.
TUTTI.
F
P
gar - den of the Lord,— Joy and glad-ness— Joy and glad-ness— Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-
F
P

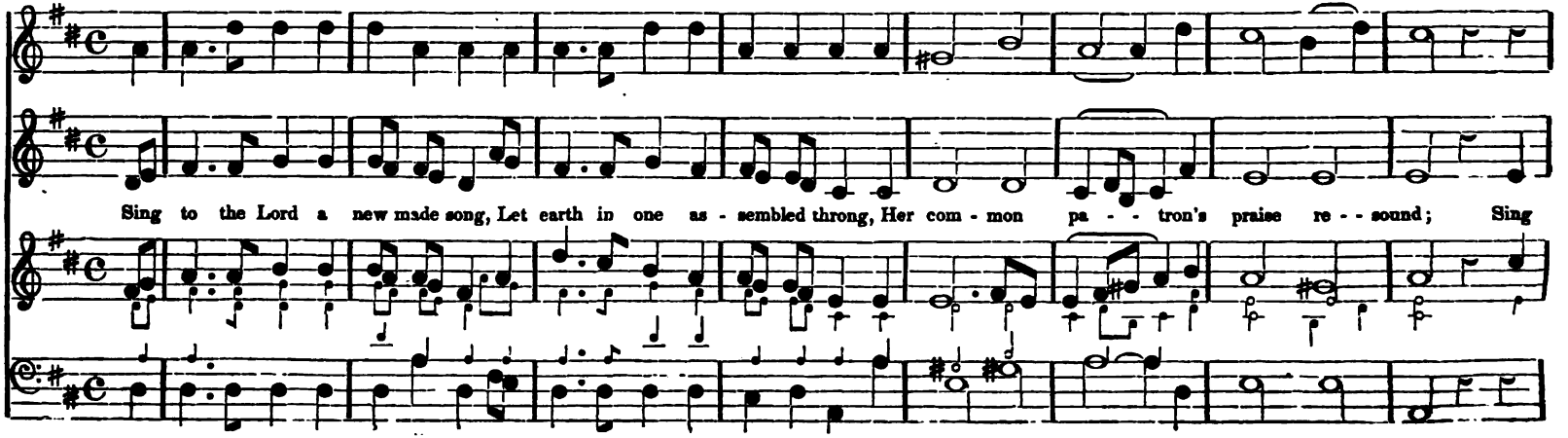
SENTENCE. Continued.

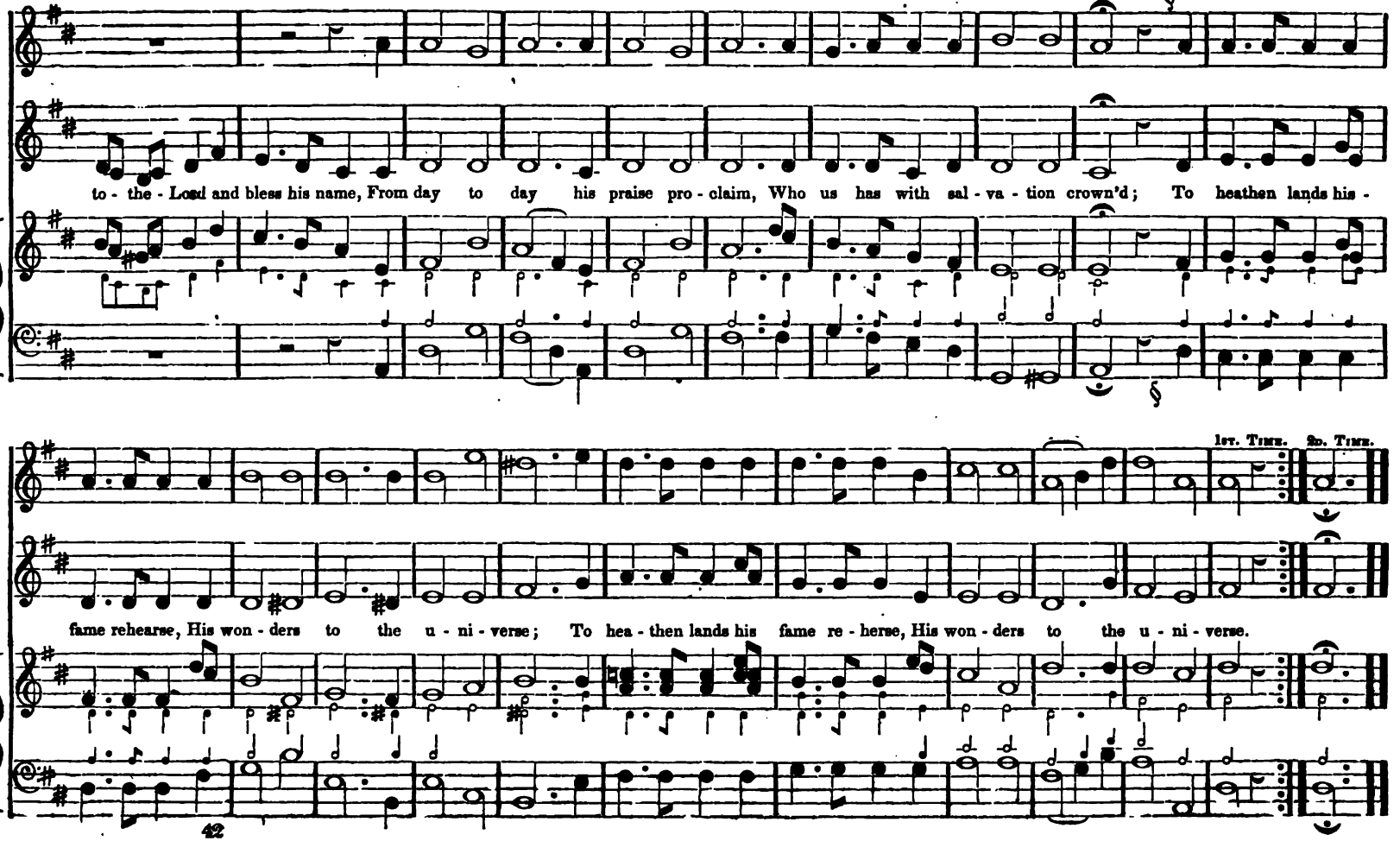


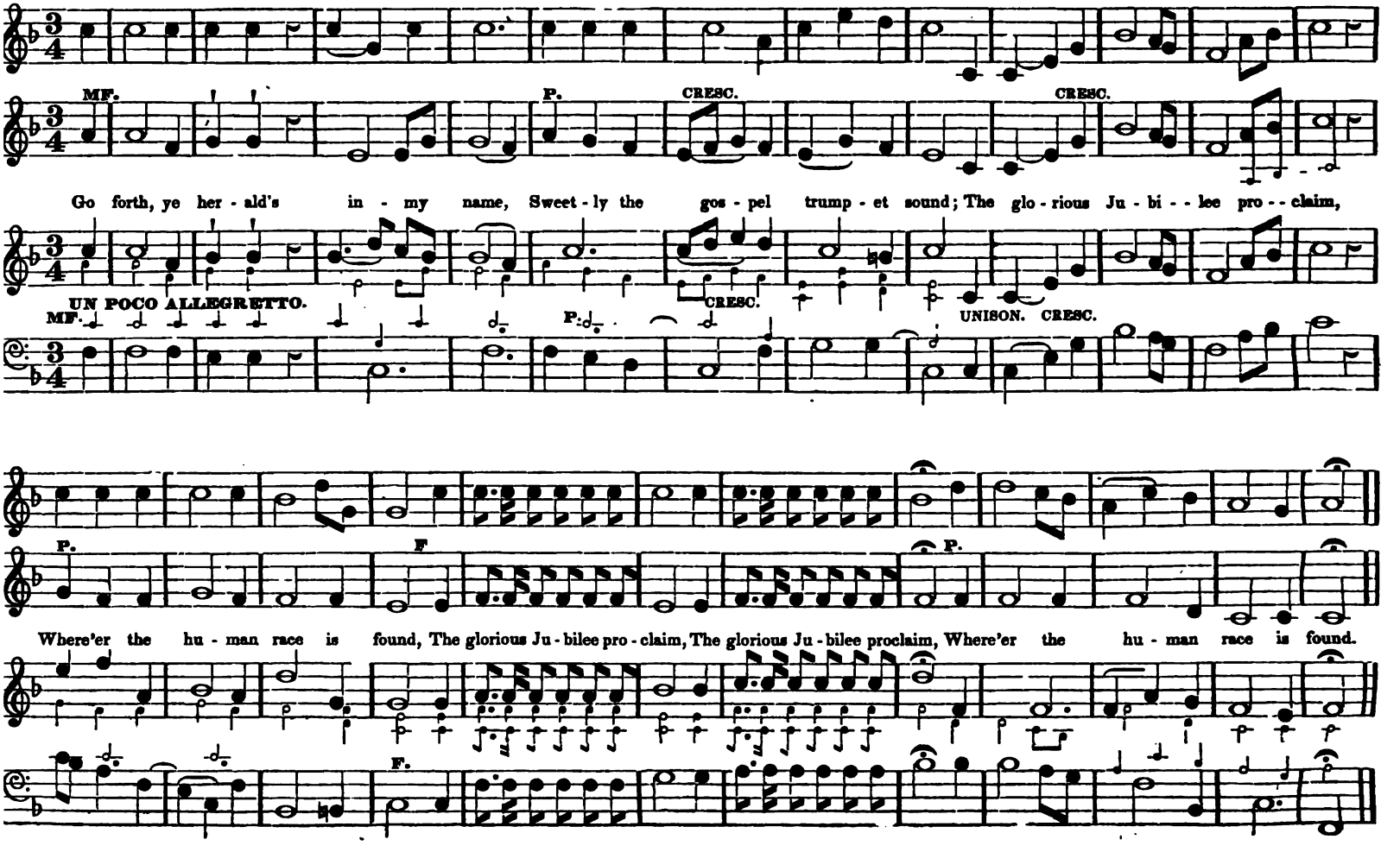
May be repeated.

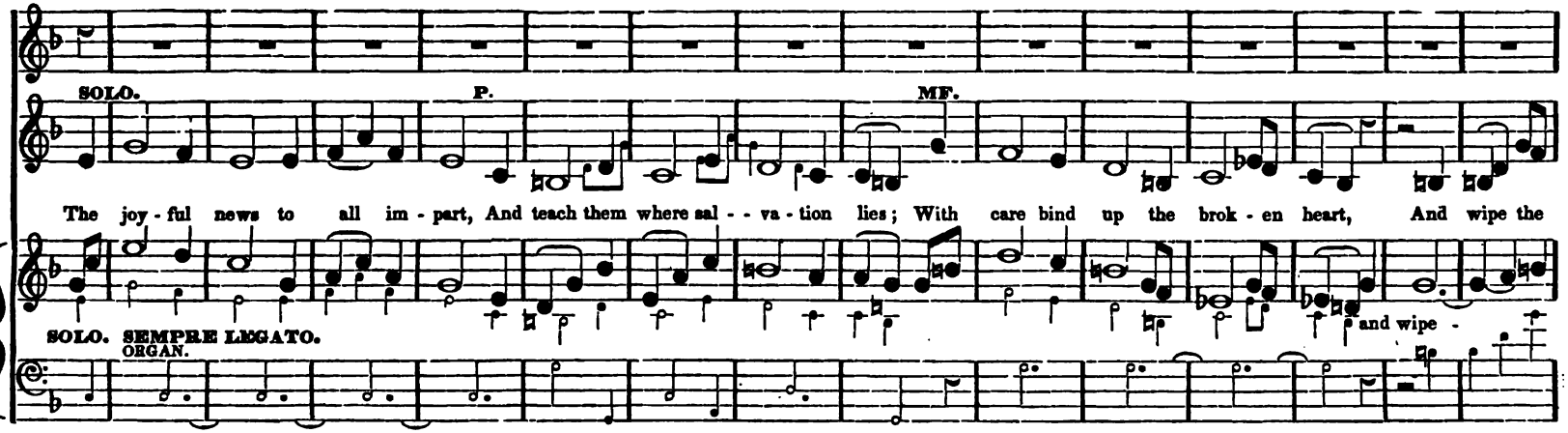
ALLEGRO ASSAI.

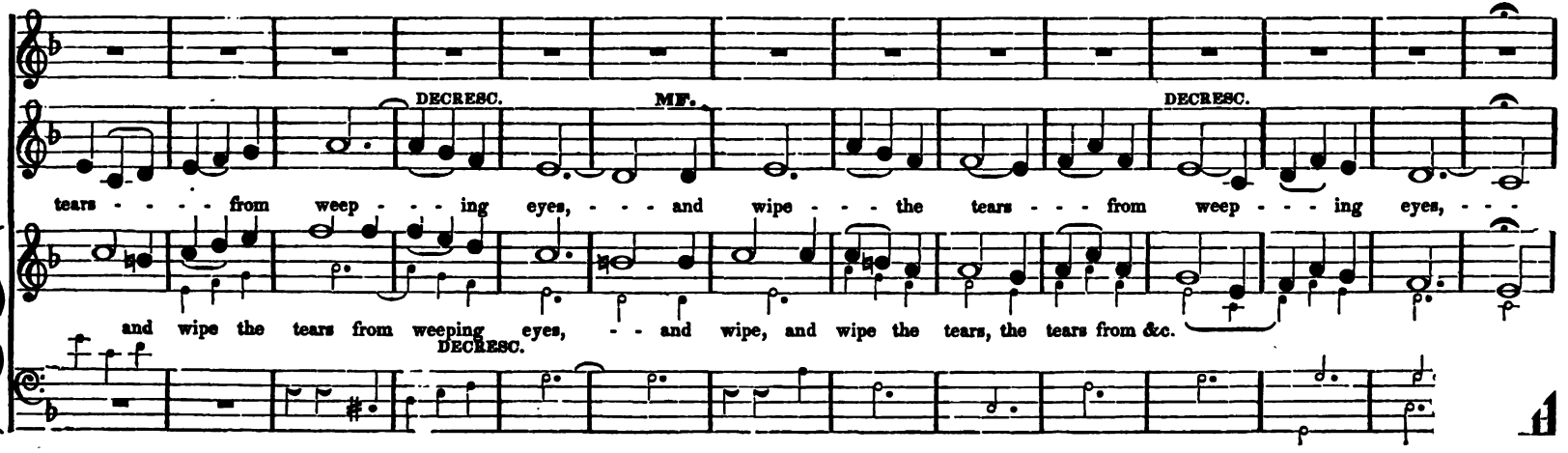
ABEDNEGO. L. M. 8 lines. Anthem.




to - the - Lord and bless his name, From day to day his praise pro - claim, Who us has with sal - va - tion crown'd; To heathen lands his -
1st. Time. 2d. Time.
fame rehearse, His won - ders to the u - ni - verse; To hea - then lands his fame re - herse, His won - ders to the u - ni - verse.


MF.
P.
CRESC.
CRESC.
Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,
UN POCO ALLEGRETTO.
MF.
P.
CRESC.
UNISON. CRESC.
P.
F
P.
Where'er the hu - man race is found, The glorious Ju - bilee pro - claim, The glorious Ju - bilee proclaim, Where'er the hu - man race is found.
F.


SOLO.
P.
MF.
The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the
SOLO. SEMPRE LEGATO.
ORGAN.
and wipe -


DECRESC.
MF.
DECRESC.
tears - - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -
and wipe the tears from weeping eyes, - - and wipe, and wipe the tears, the tears from &c.
DECRESC.

ANTHEM. Continued.

MF. SOLO BASSO.

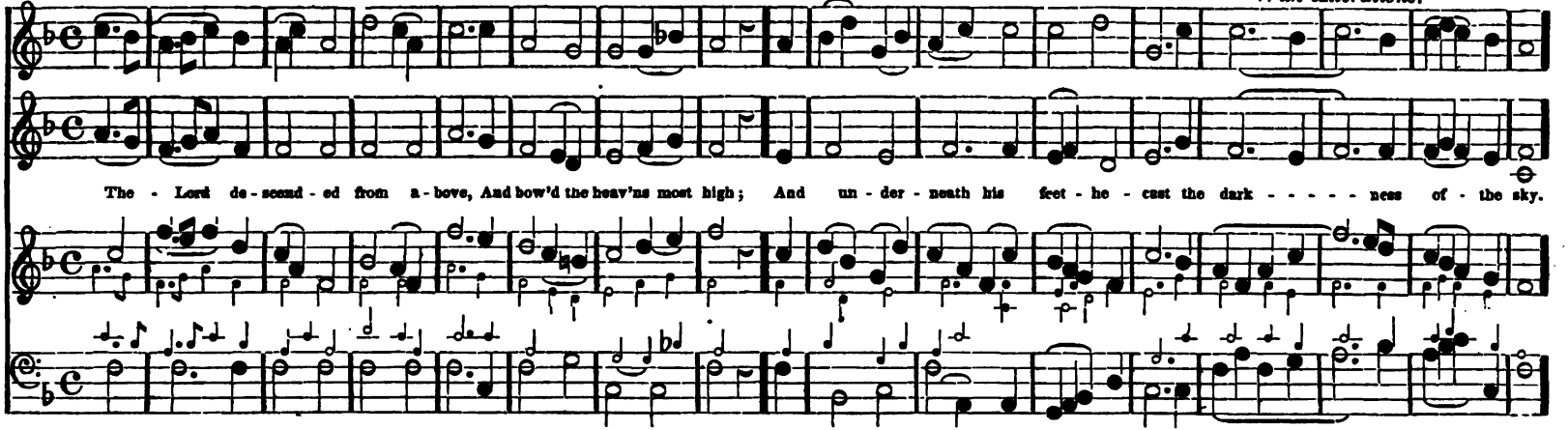
Be wise as - ser - - - pents where you go, But harm - less as the peace - ful dove; And - let - your heav'n taught con - duct show,

PP.

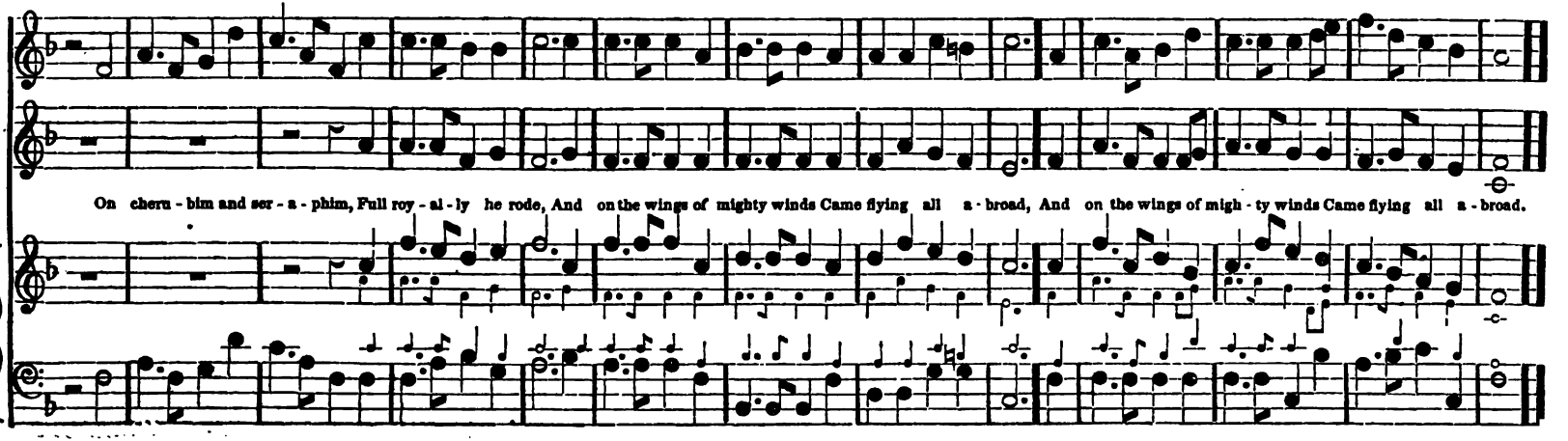
That your're commis - sion'd from a - - bove, - - That you're com - mis - sion'd from - - - - - a - - bove. - - -

DA CAPO.

ALLEGRO. **MAJESTY.** C. M. M # Two Stanzas. W. Billings. Hymn or Short Anthem. *With Alterations.*



SECOND STANZA.



334 ALLEGRO MODERATO. **NEW YEAR'S ODE.*** **Sevens, Eight Lines.**

Music by S. Webbe.*
The original composition.

P. CRESC. DECRESC. P.

While with ceaseless course the sun, Has - ted through the for - mer year; Ma - ny souls their race have run, Nev - er more to meet us here.

P. CRESC. DECRESC. P.

TUTTI the 2d Time.

SOLO.

Fixt in an e - - ter - nal state, They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle, none can know.

SOLO. FINE.

* Words by Rev Mr. Newton, Rector of St. Mary's, London.

2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

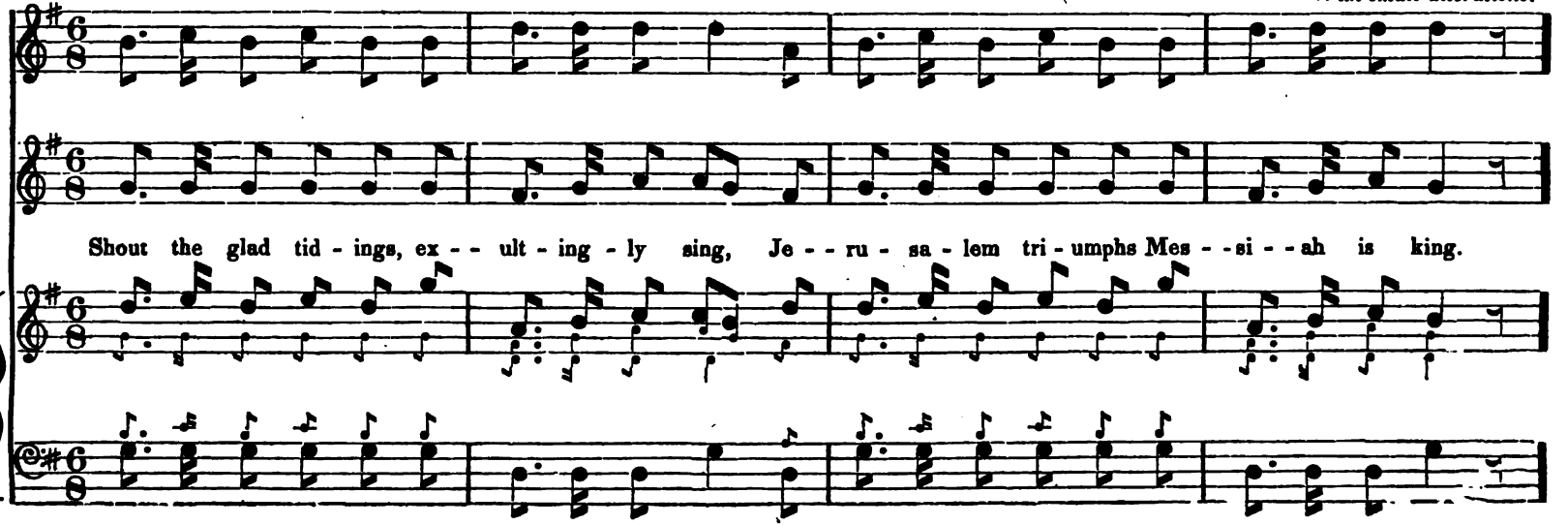
3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

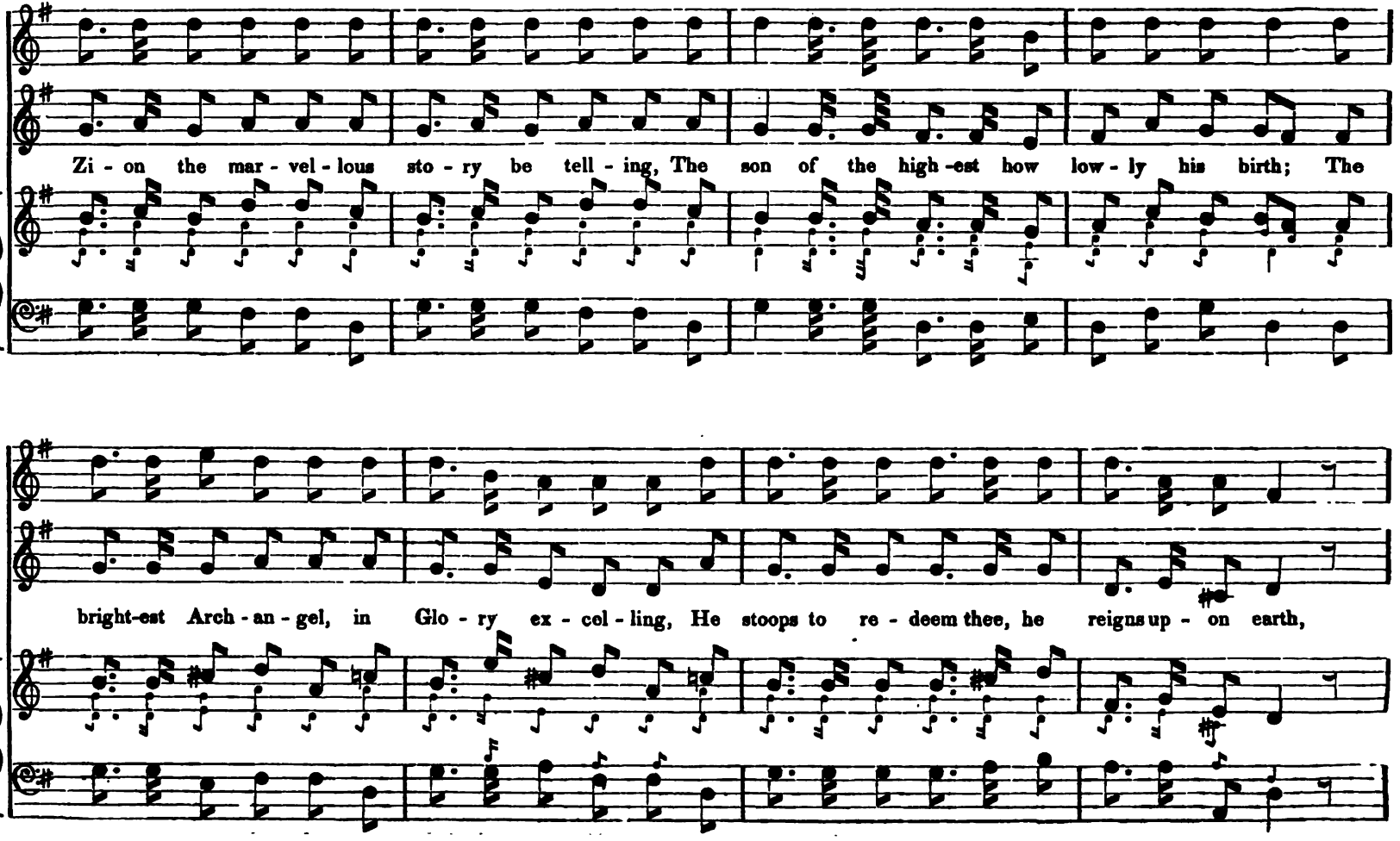
SHOUT THE GLAD TIDINGS.

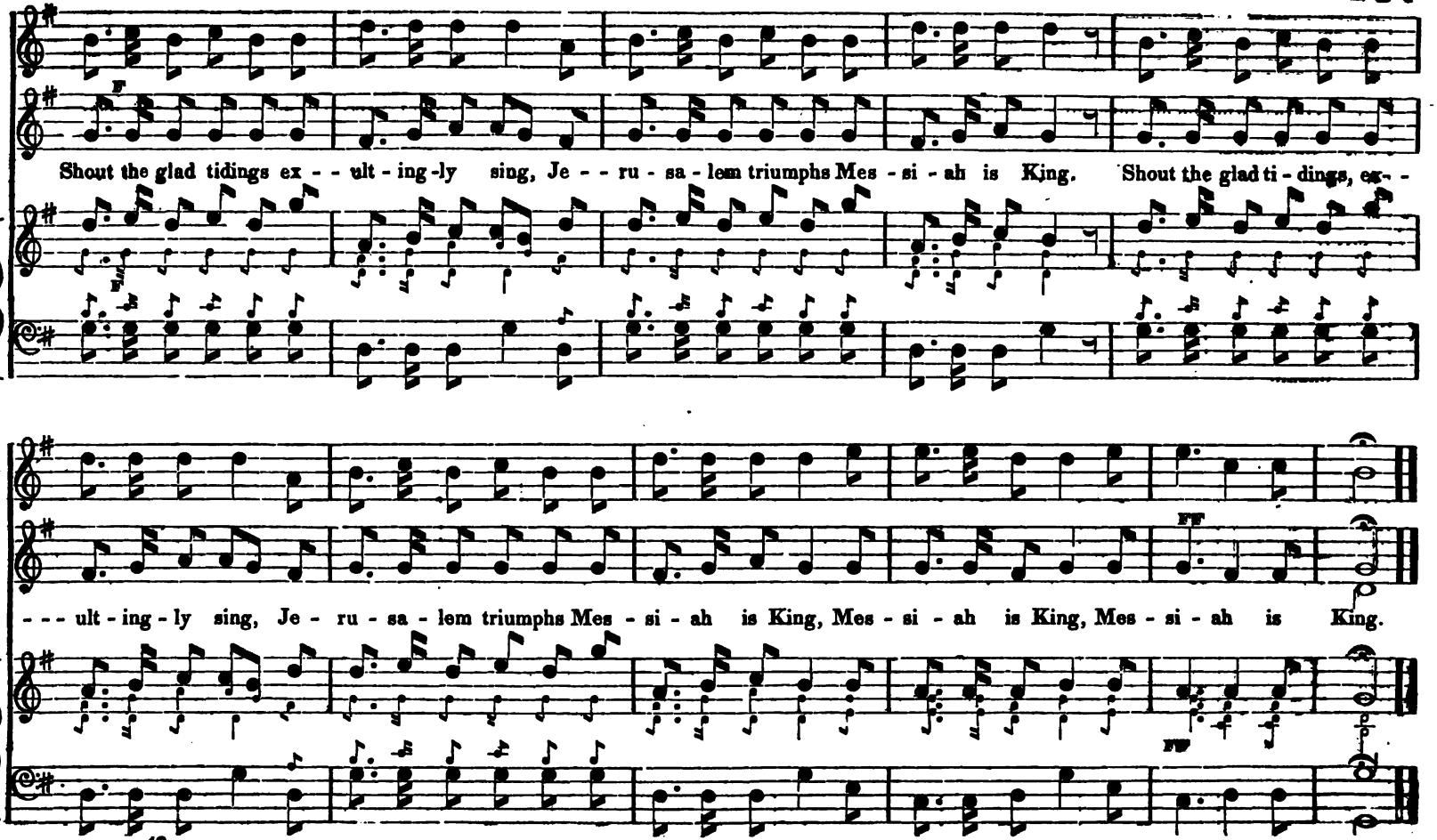
ALLEGRETTO MODERATO.

Anthem or Hymn 10' & 11' CHRISTMAS ANTHEM.

Avison. *With small alterations.*

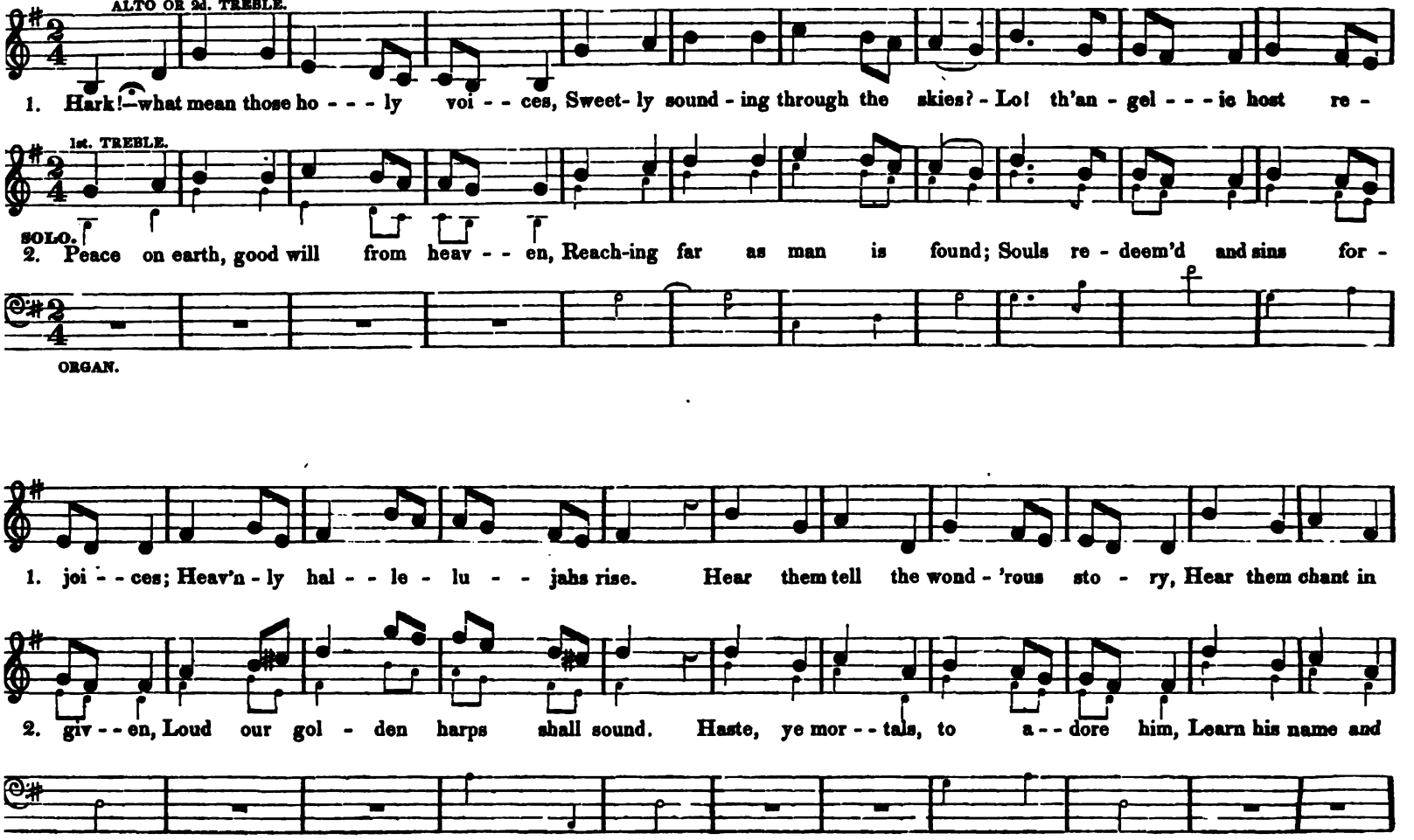


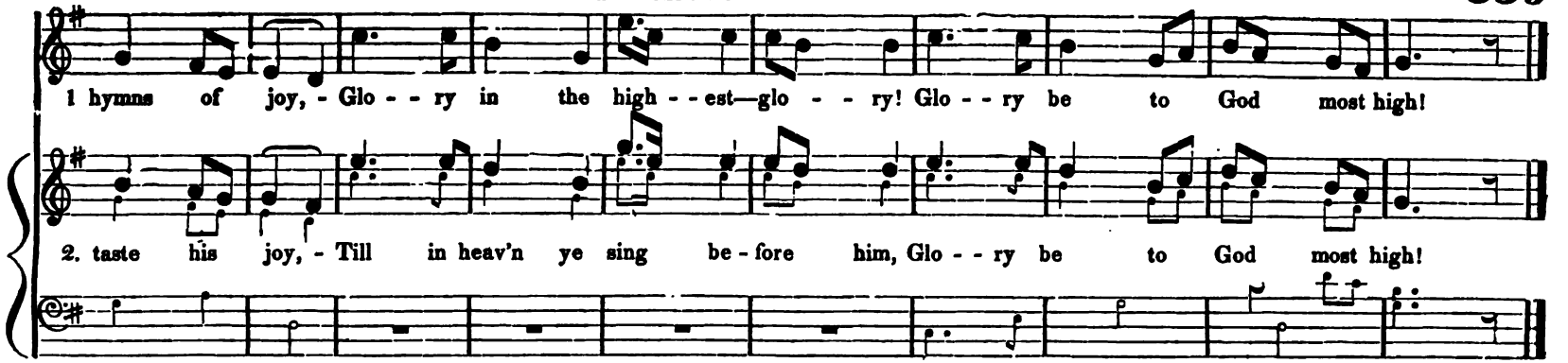

Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high -est how low - ly his birth; The
bright-est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,


Shout the glad tidings ex - - ult - ing - ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex- -
- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

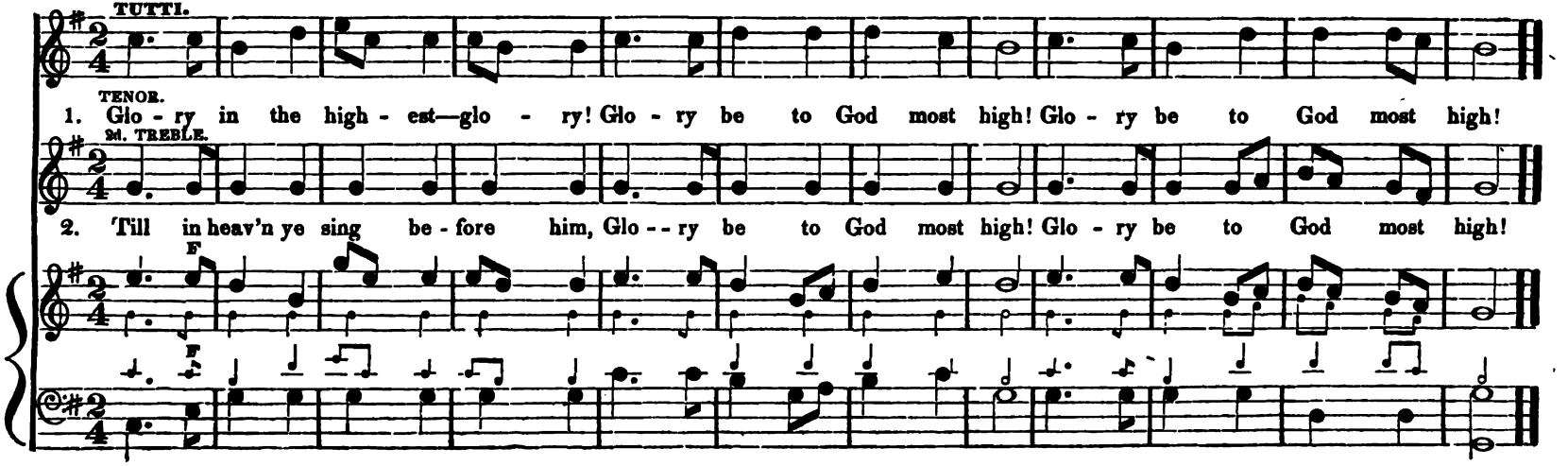
DUETTO ALLEGRETTO. ALTO OR 2d. TREBLE.

NEW HAMPSHIRE. Hymn 8's. & 7's. or an Anthem For Christmas Day.




1 hymns of joy, - Glo - - ry in the high - - est—glo - - ry! Glo - - ry be to God most high!
2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

CHORUS.


TUTTI.
TENOR.
1. Glo - ry in the high - est—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!
2d. TREBLE.
2. Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!
F
F

ANDANTE MAESTOSO.

DENMARK. L. M.

A Hymn.
For three or four voices.

Dr. Madan.

TENORE principale.

M. TENORE AD LIBITUM.

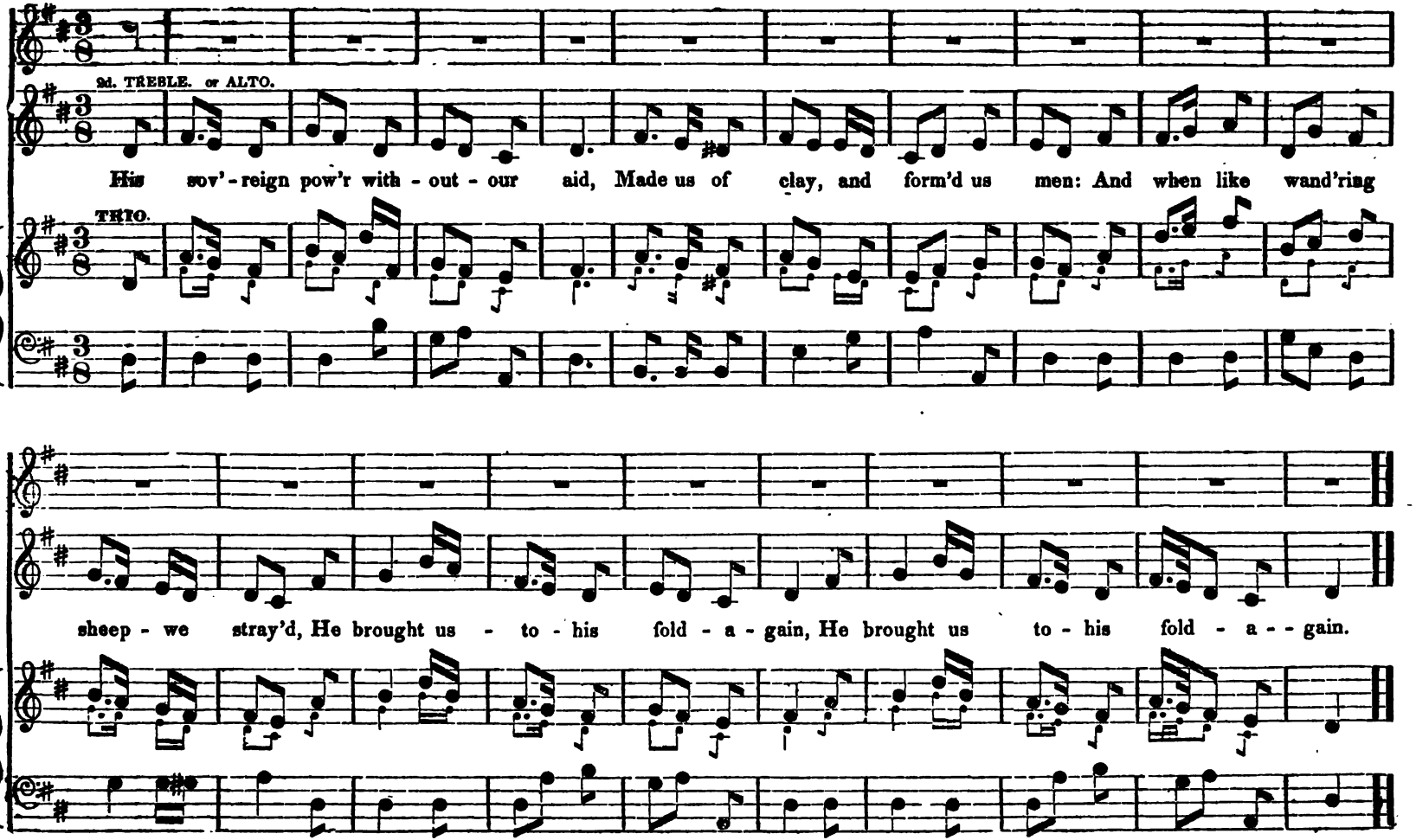
Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;

TREBLE.

V. S.

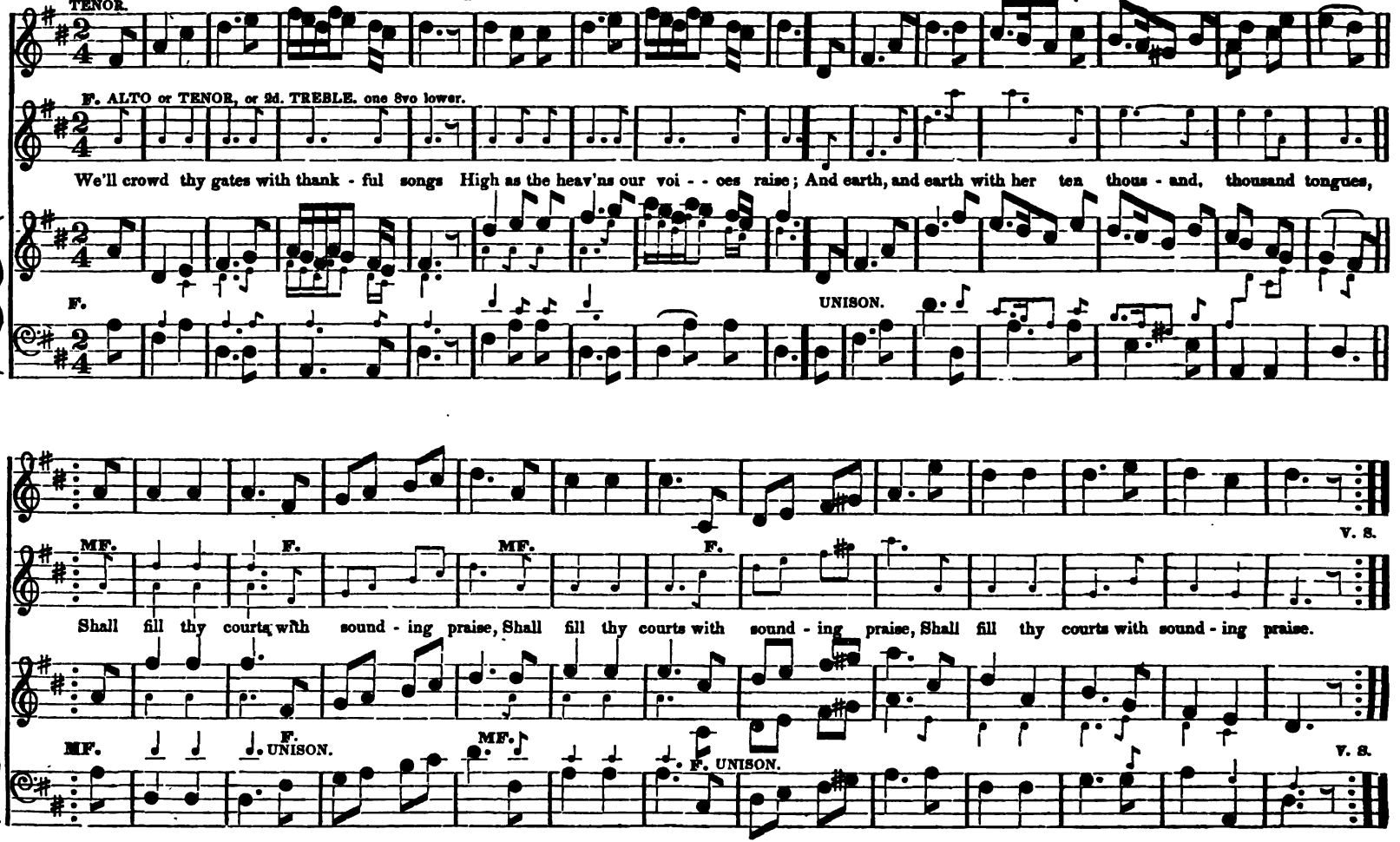
Know that the Lord is God a - - lone, He can cre - - ate, - and he de - stroy, He can cre - ate, - and he destroy.

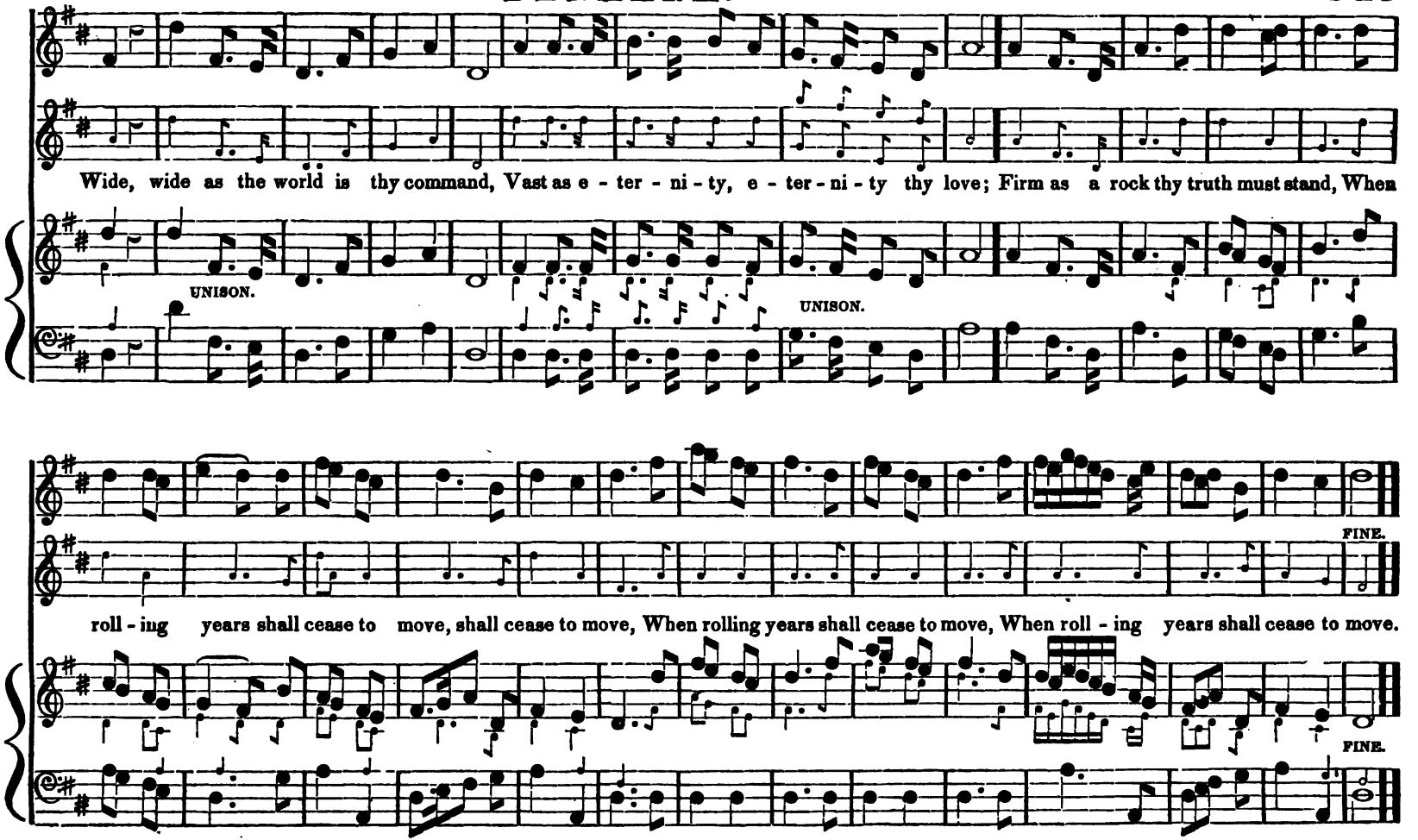
V. S.


2d. TREBLE. or ALTO.
His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring
THO.
sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.

ALLEGRETTO.

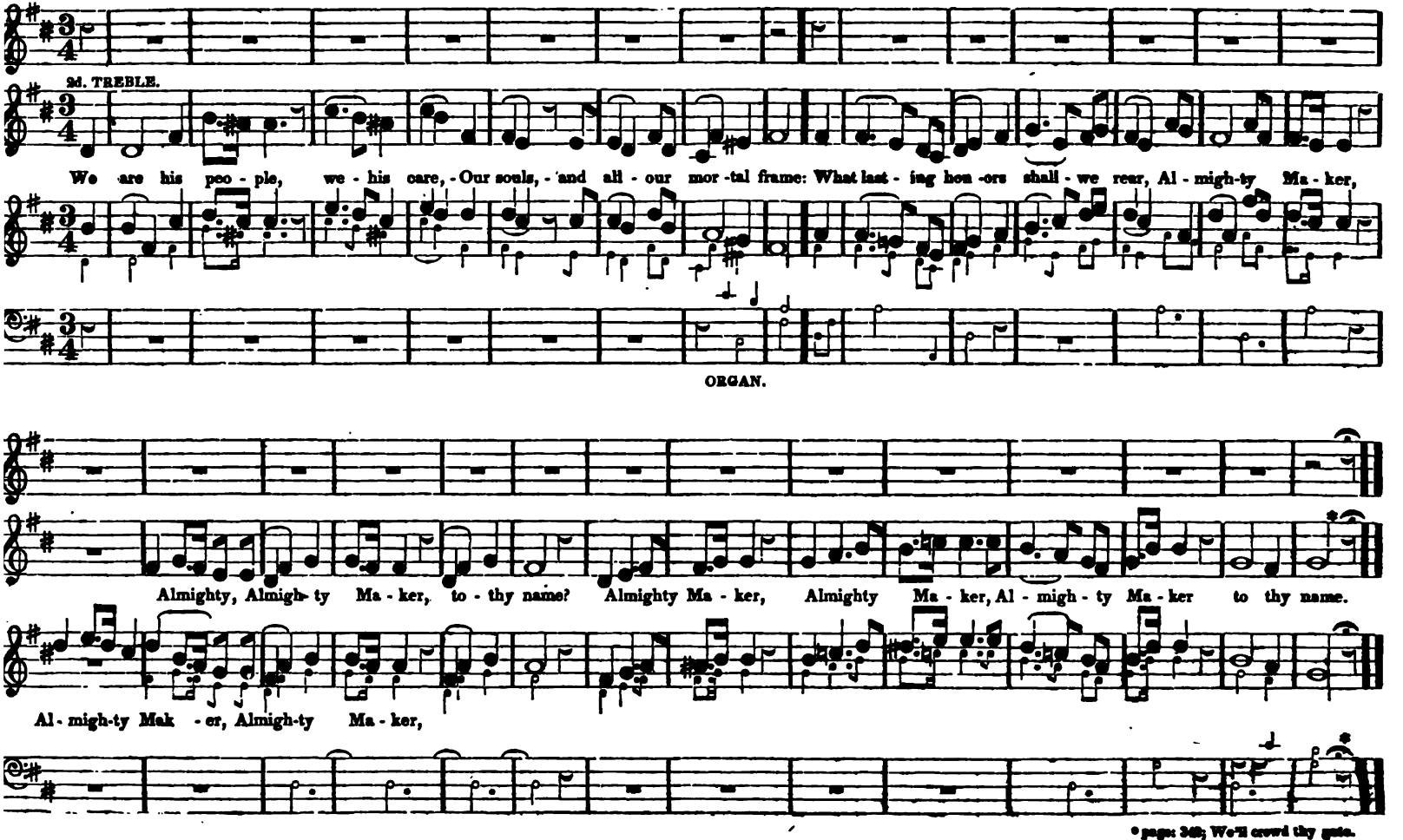
DENMARK. Continued.




Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When
UNISON.
UNISON.
FINE.
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.
FINE.

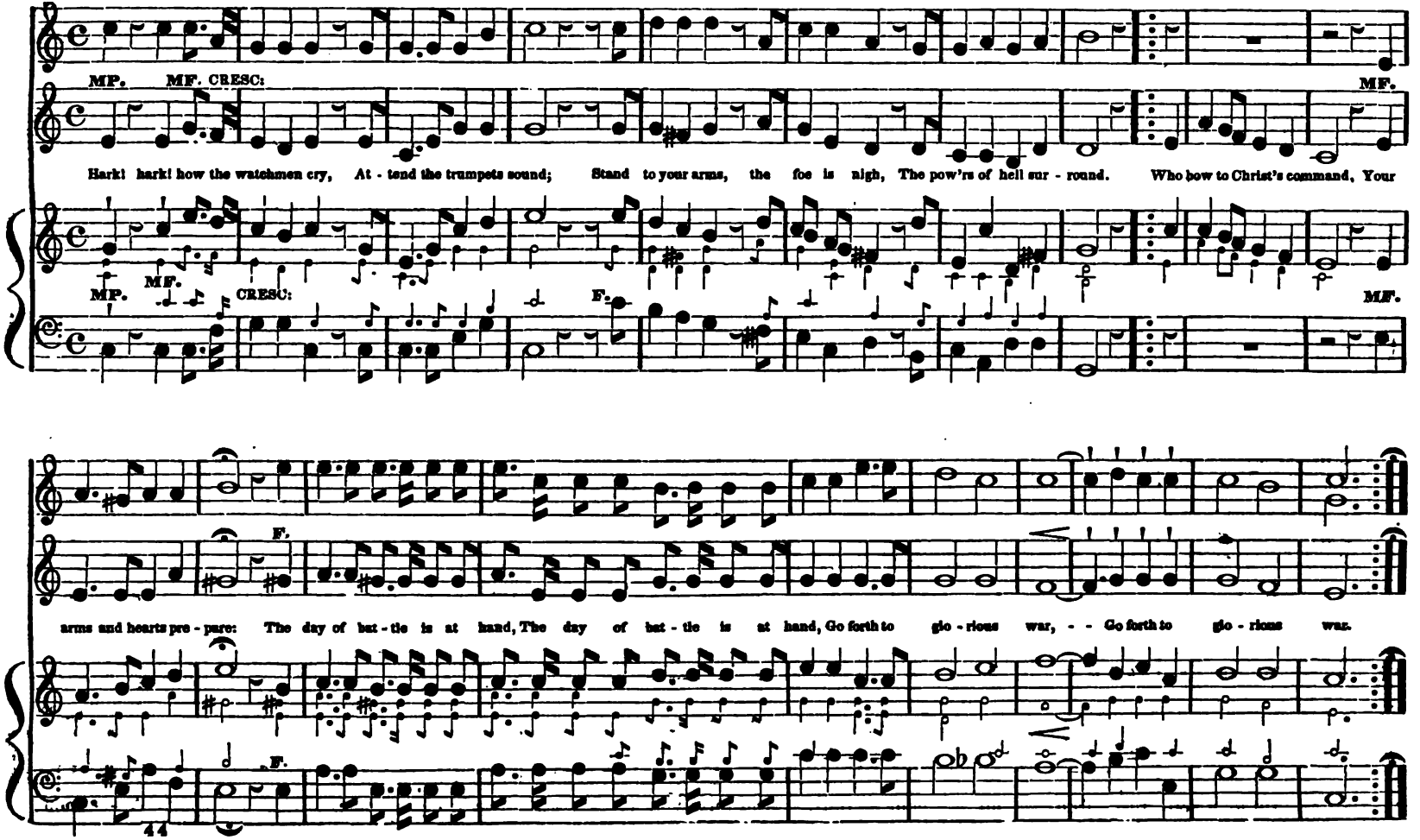
DUETTO.

Addition to DENMARK. Third Stanza.

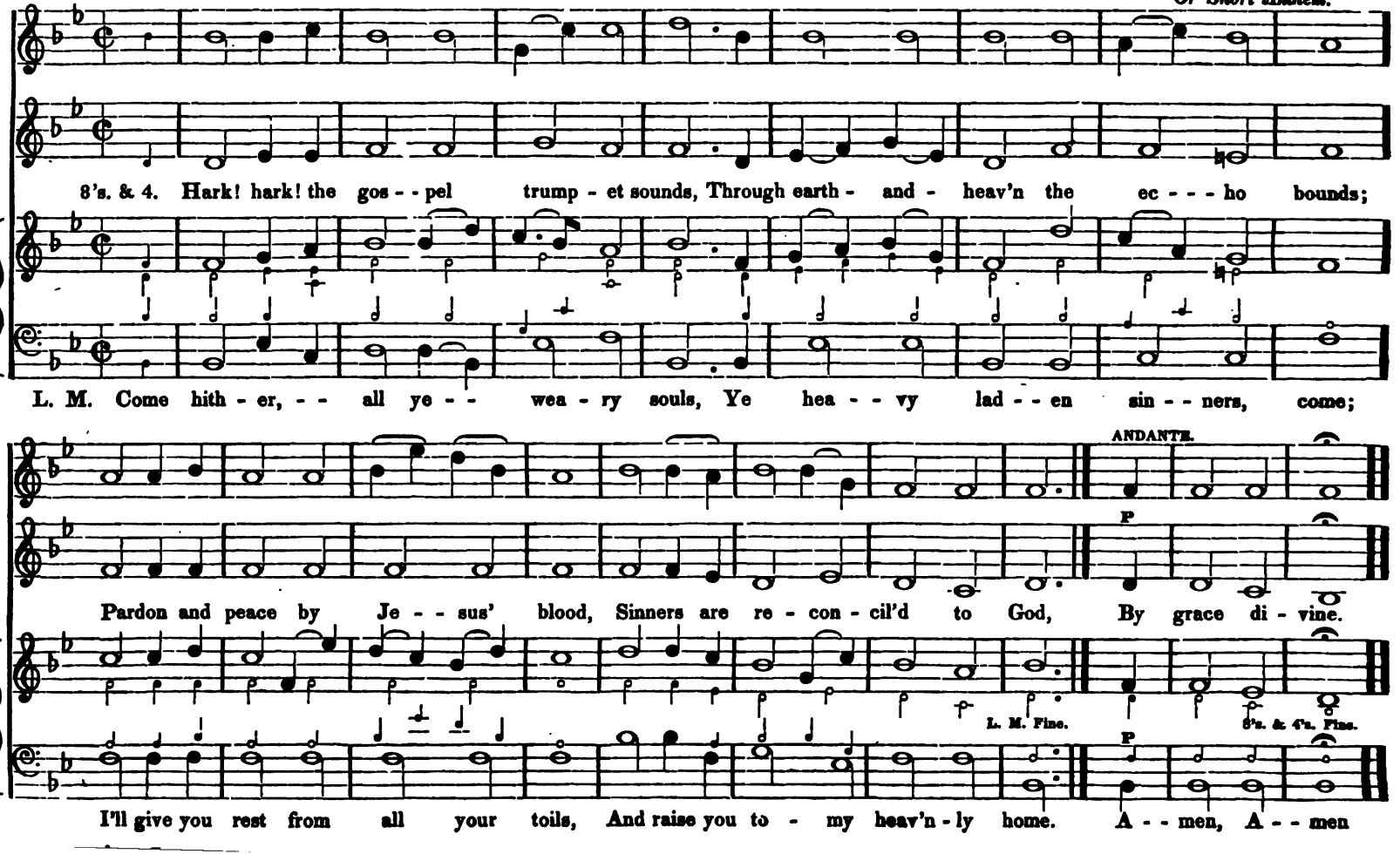

2d. TREBLE.
We are his peo - ple, we - his care, - Our souls, - and all - our mor - tal frame: What last - ing hon - ors shall - we rear, Al - migh-ty Ma - ker,
ORGAN.
Almighty, Almigh- ty Ma - ker, to - thy name? Almighty Ma - ker, Almighty Ma - ker, Al - migh - ty Ma - ker to thy name.
Al - migh-ty Mak - er, Almigh-ty Ma - ker,

* page: 348; We'll crowd thy gate.

HARK! HOW THE WATCHMEN CRY.



346 ALLEGRO. **DOOMSDAY.** 8's. & 4. or L. M. M # Hymn, *Or Short Anthem.*

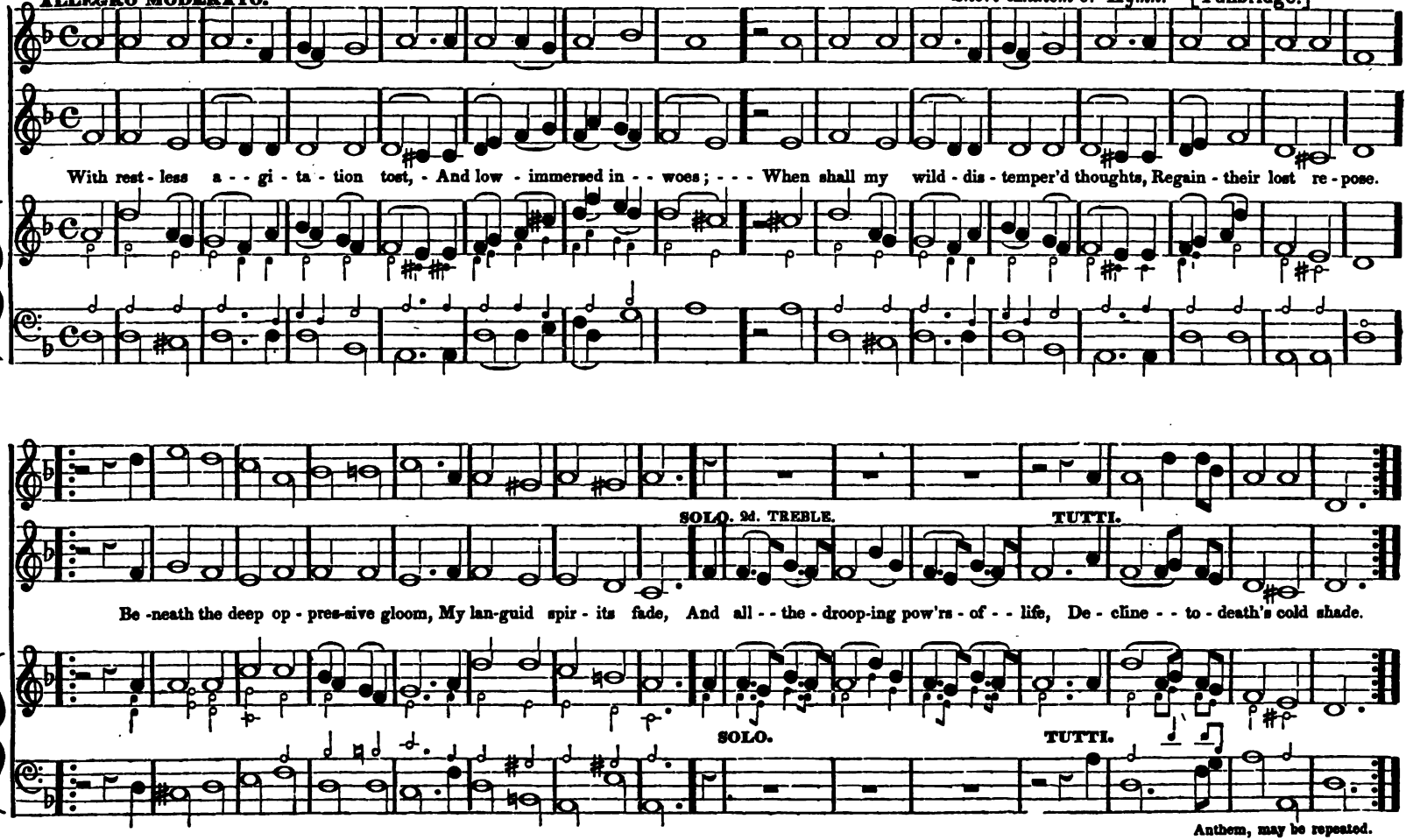


WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball.

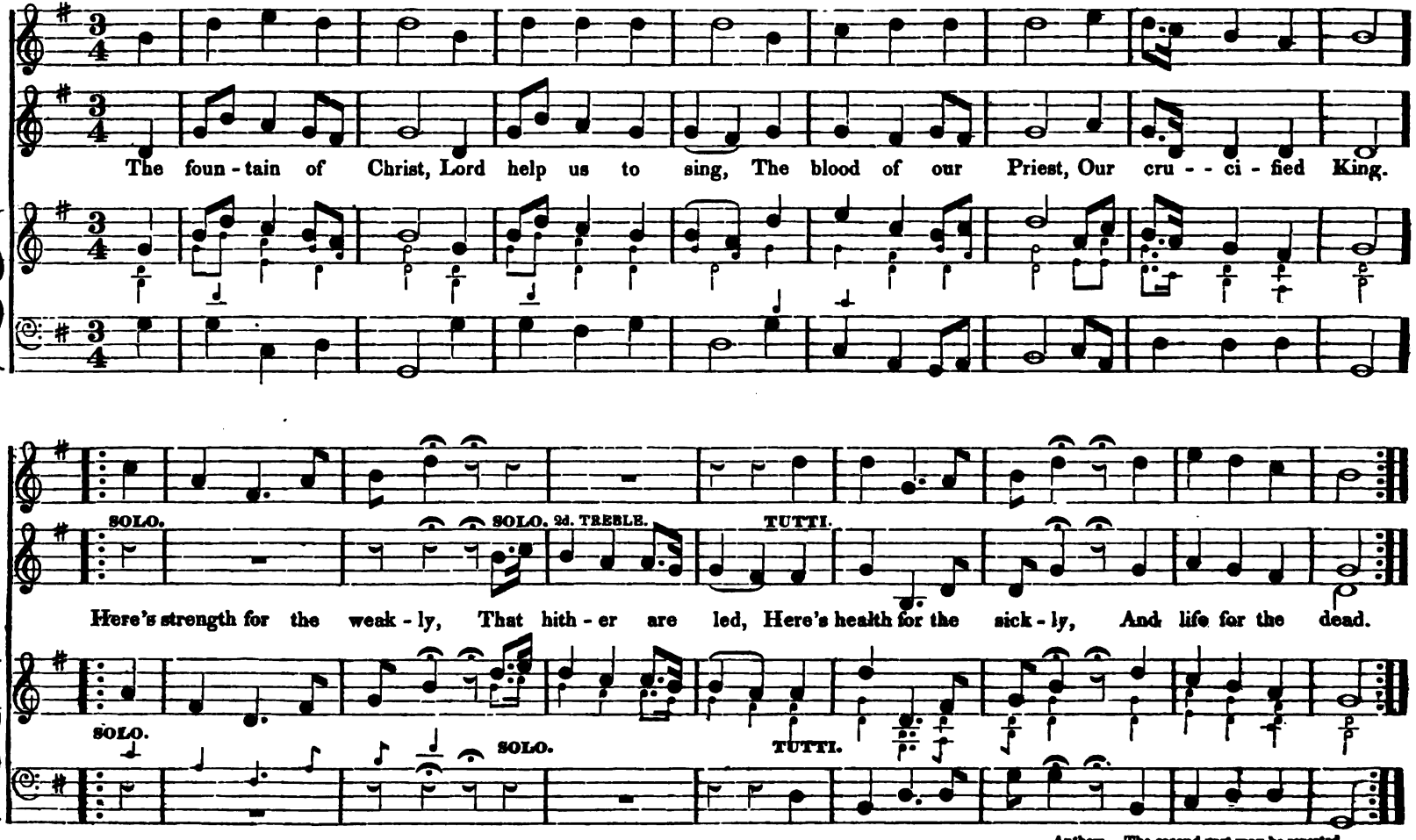
Short Anthem or Hymn.—[Tunbridge.]

ALLEGRO MODERATO.



Anthem, may be repeated.

UN POCO ALLEGRETTO. **PEARL STREET.** 5's. & 6's. M # *Hymn or Short Anthem.*



Anthem. The second part may be repeated

ALLEGRO.

ALL YE ON EARTH. P. M.

M♯ 6's 8's & 4.

SOLO.

TUTTI.

All ye on earth give praise, To him who reigns a - bove, He well de - serves your sweet - est lays, And pur - est love.

TUTTI.

CODA.

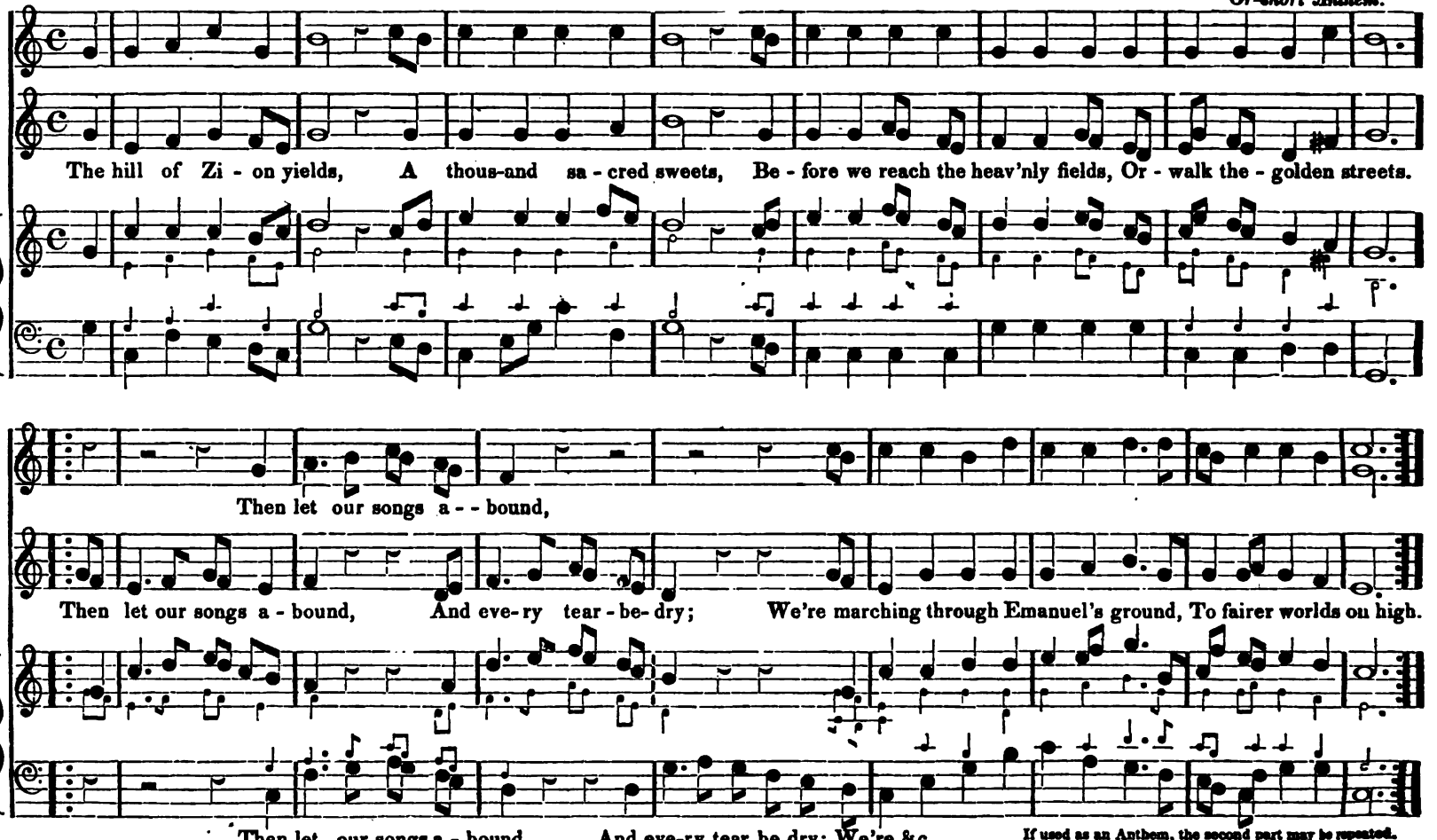
He ever is the same, By earth and heav'n con - fest, Then bow and bless the sacred name, For - ev - er blest. A - men.

HYMN FINE.

May be repeated.

ALLEGRO. **THE HILL OF ZION YIELDS.** S. M. Two Stanzas. M #

A Hymn. *Or short Anthem.*



If used as an Anthem, the second part may be repeated.

ANDANTE.

SALISBURY. L. M.

M #

I. Haydn.
Not original.

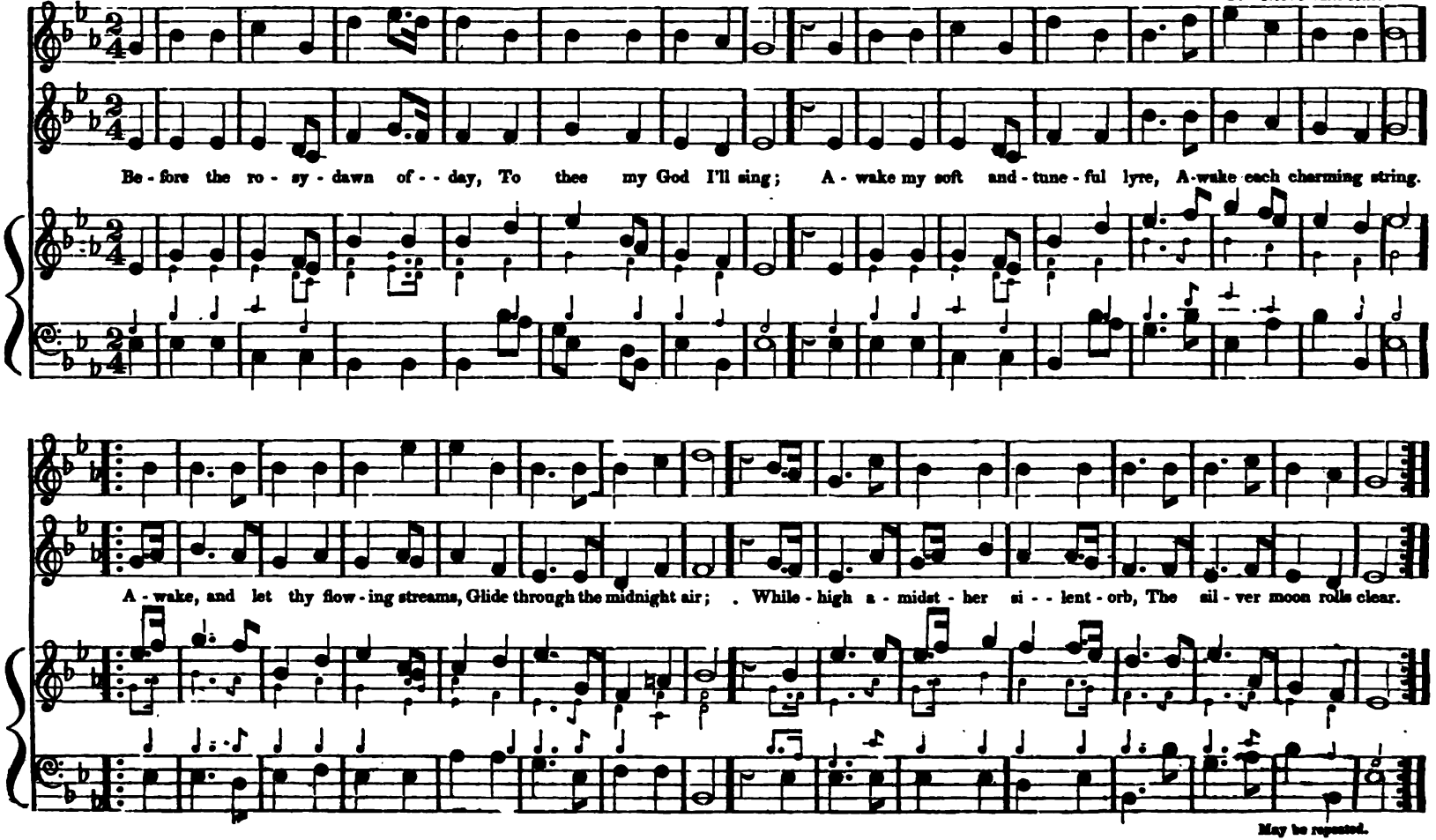
2d. TREBLE.

Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

On thee - my sleep -ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

May be repeated.

352 ALLEGRO MODERATO. **BEFORE THE ROSY DAWN OF DAY.** C. M. M # Hymn. *Or Short Anthem.*



THE LORD IS GREAT. P. M. M

A German Hymn.
With alterations.

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;
2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;
3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.
O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - - er - - more.
O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.

54 ALLEGRO. **GETHSEMANE.** 7's. 8 lines, or 7's. 6 lines. M # Hymn. *Or Short Anthem.*

SOLO. SOLO. 2d TREBLE.

7's 6 lines. Je - sus is - gone up on high, An - gels come - to meet - their king;

SOLO.

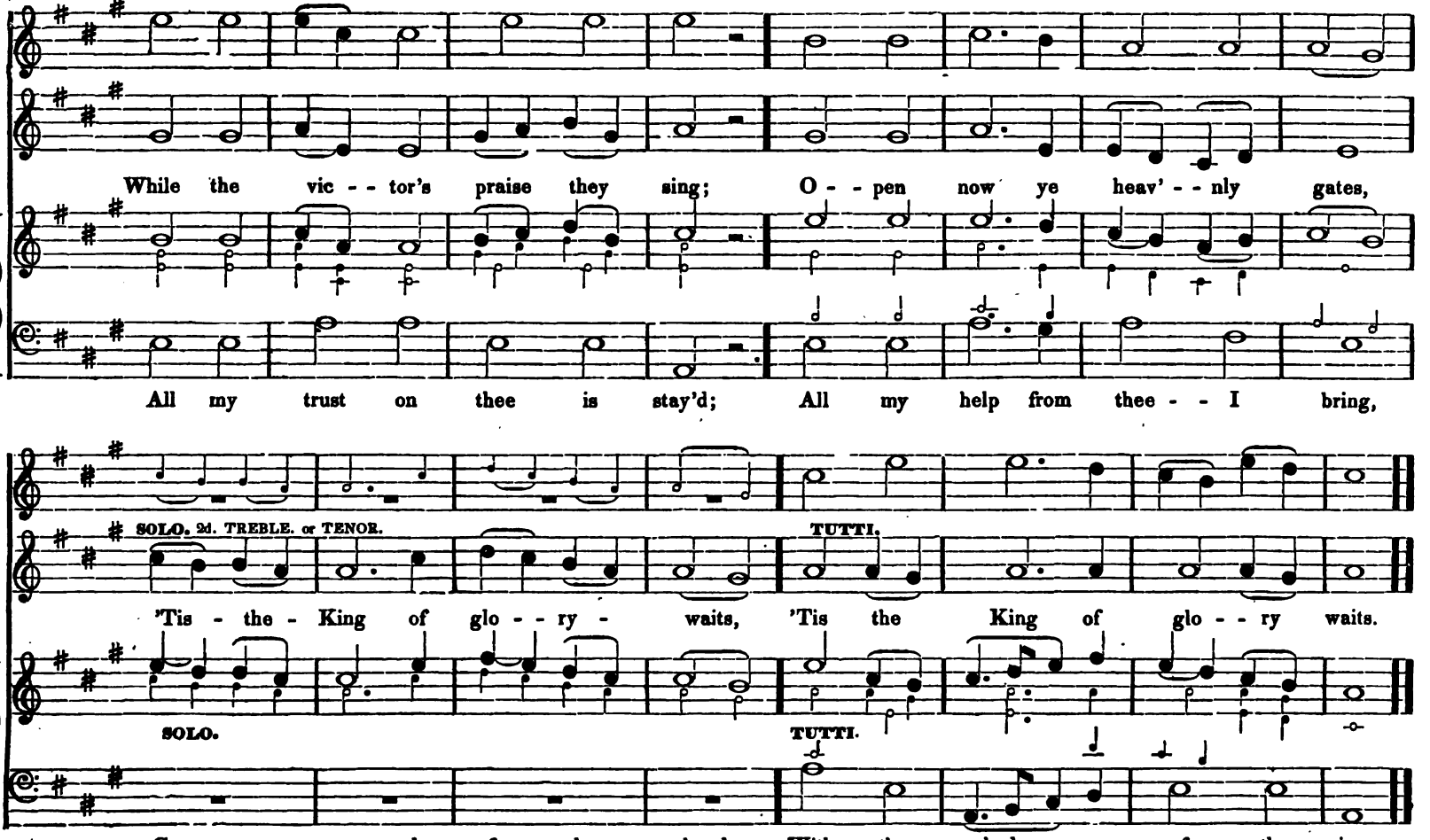
7's 6 lines. Je - sus, Sav - - iour of my soul, Let - me to - thy bo - som fly;

TUTTI.

An - gels come - - to meet their king: Shouts tri - - um - phant rend - the sky.

TUTTI.

While - the - - rag - - ing bil - lows roll, While the tem - - pest still - is high;

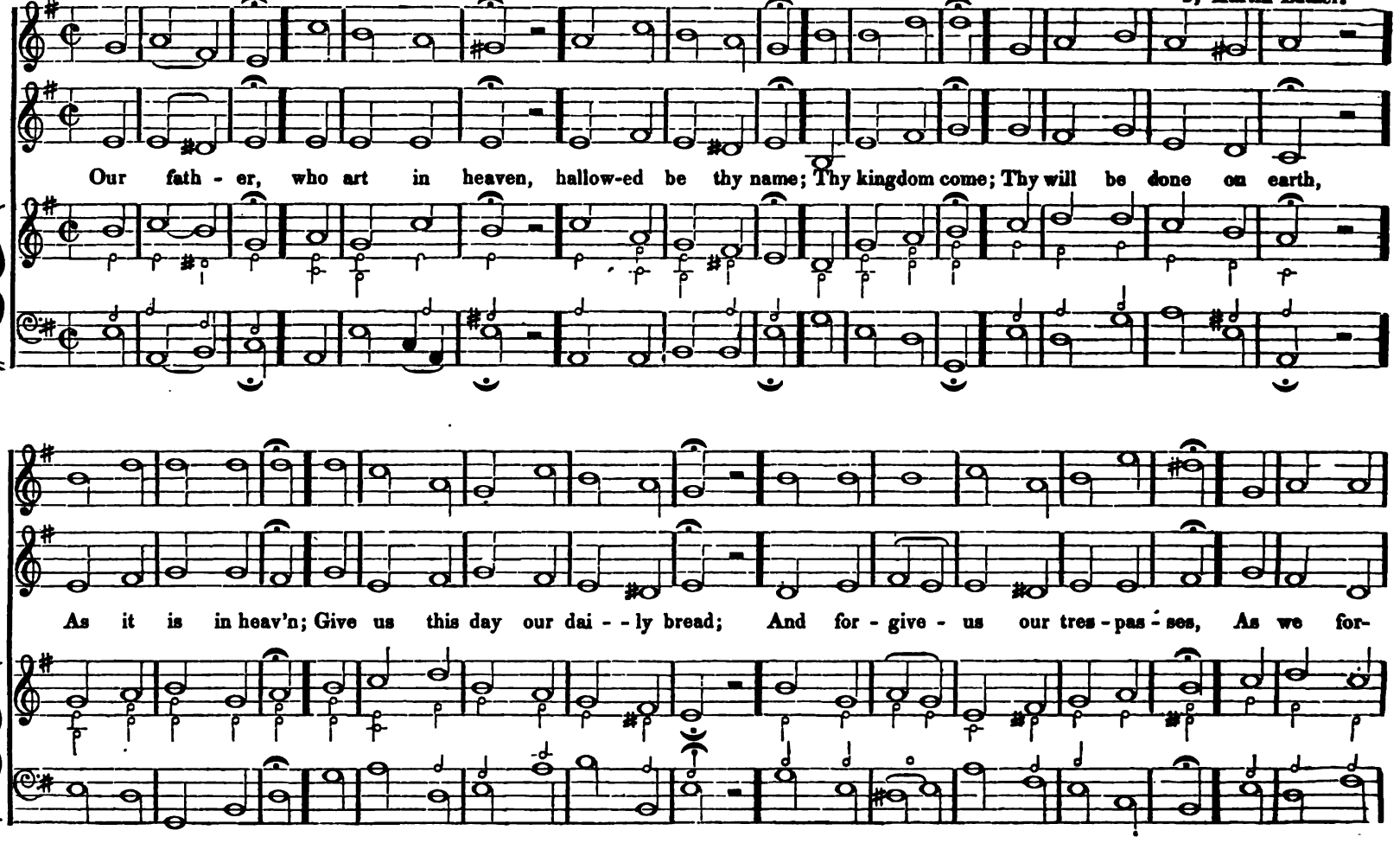

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,
All my trust on thee is stay'd; All my help from thee - - I bring,
SOLO. 2d. TREBLE. or TENOR.
TUTTI.
'Tis - the - King of glo - - ry - waits, 'Tis the King of glo - - ry waits.
SOLO.
TUTTI.
Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

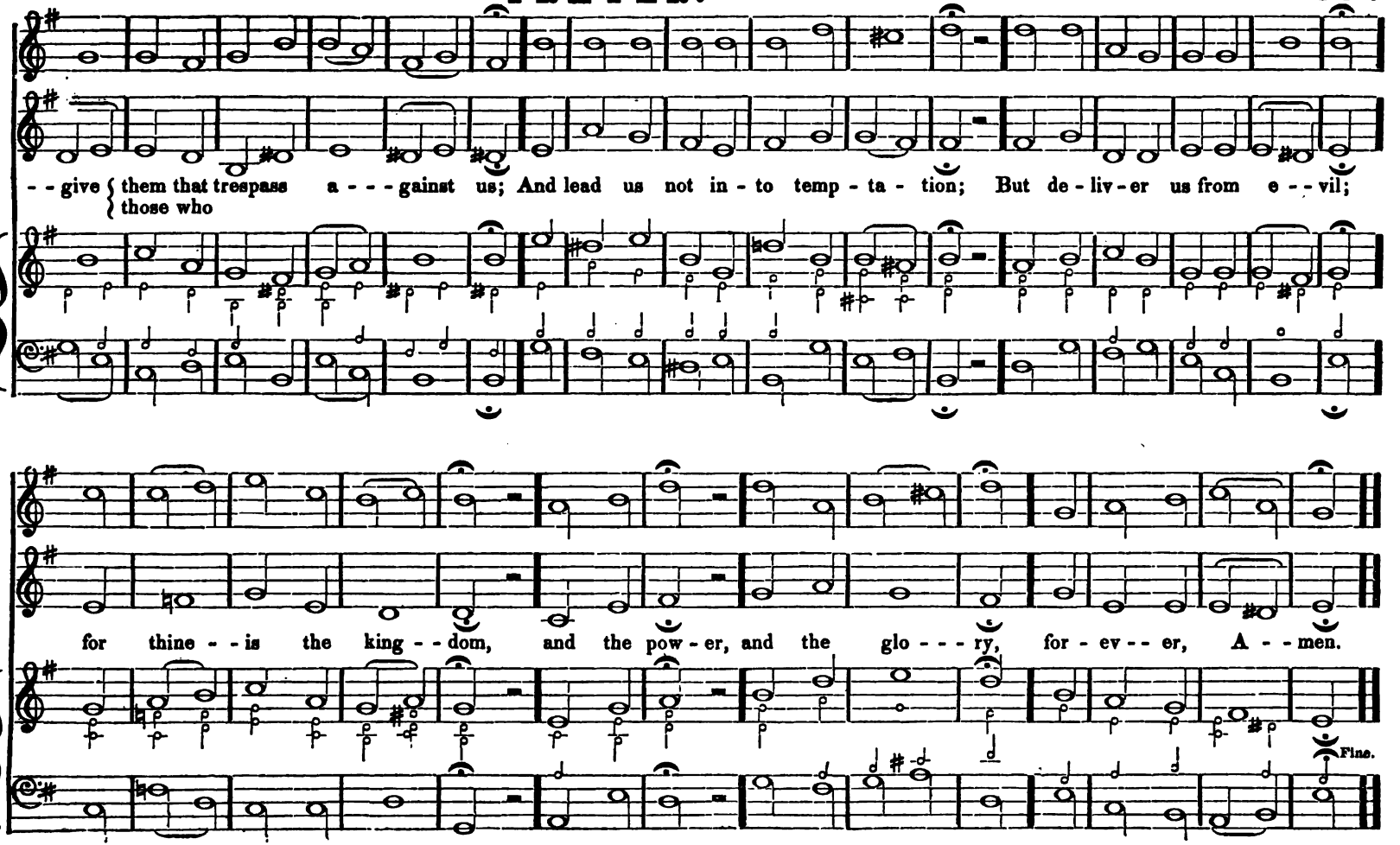
CHORALMENTE.

THE LORD'S PRAYER.

WITH ALTERATIONS.

A celebrated composition, by Martin Luther.




- - give { them that trespass a - - - gainst us; And lead us not in - to temp - ta - tion; But de - liv - er us from e - - vil;
those who
for thine - - is the king - - dom, and the pow - er, and the glo - - - ry, for - ev - - er, A - - men.
Fine.

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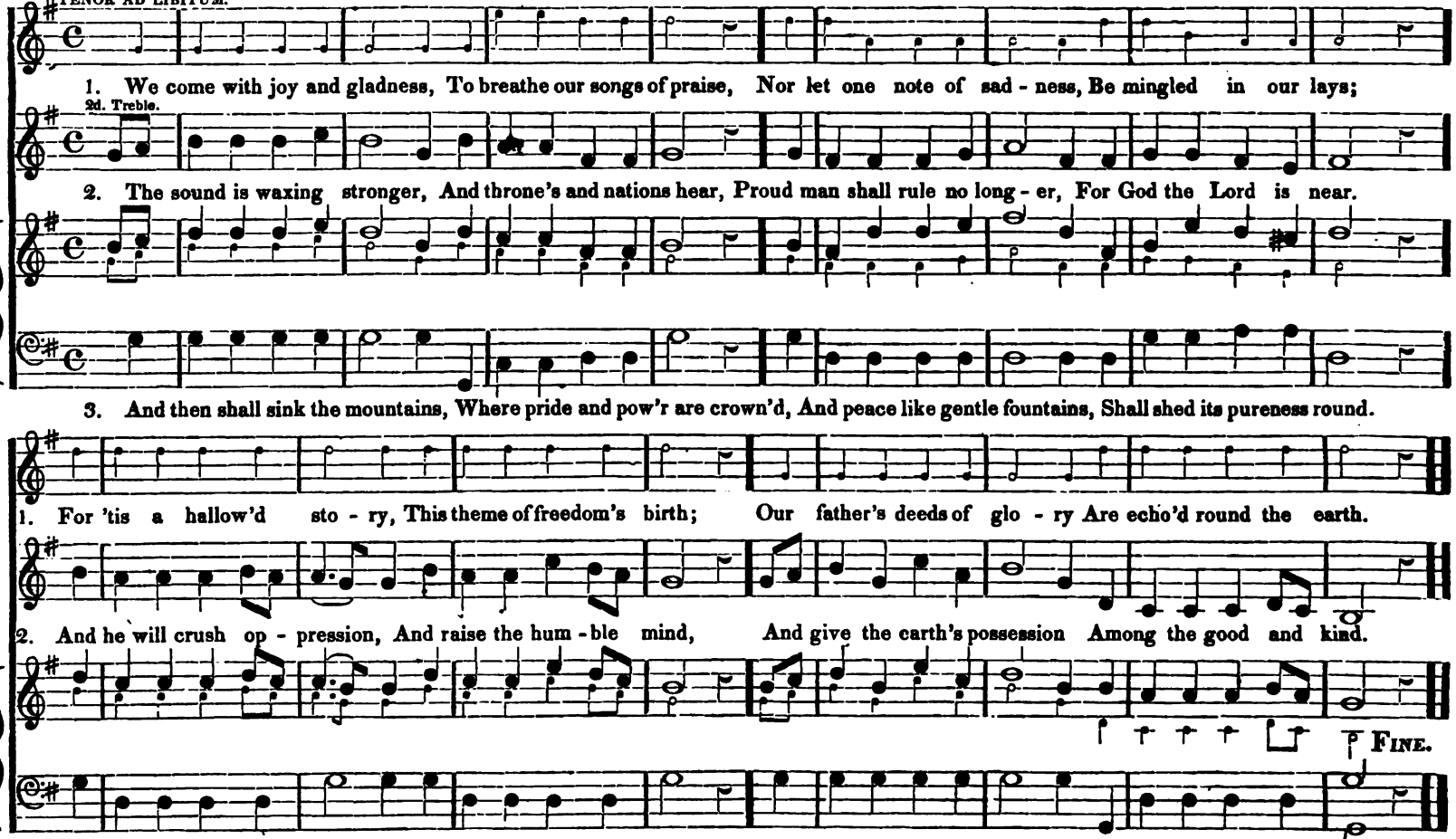
NATIONAL HYMN.

7's, 8's & 6's. Or Duett for Two Trebles.



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